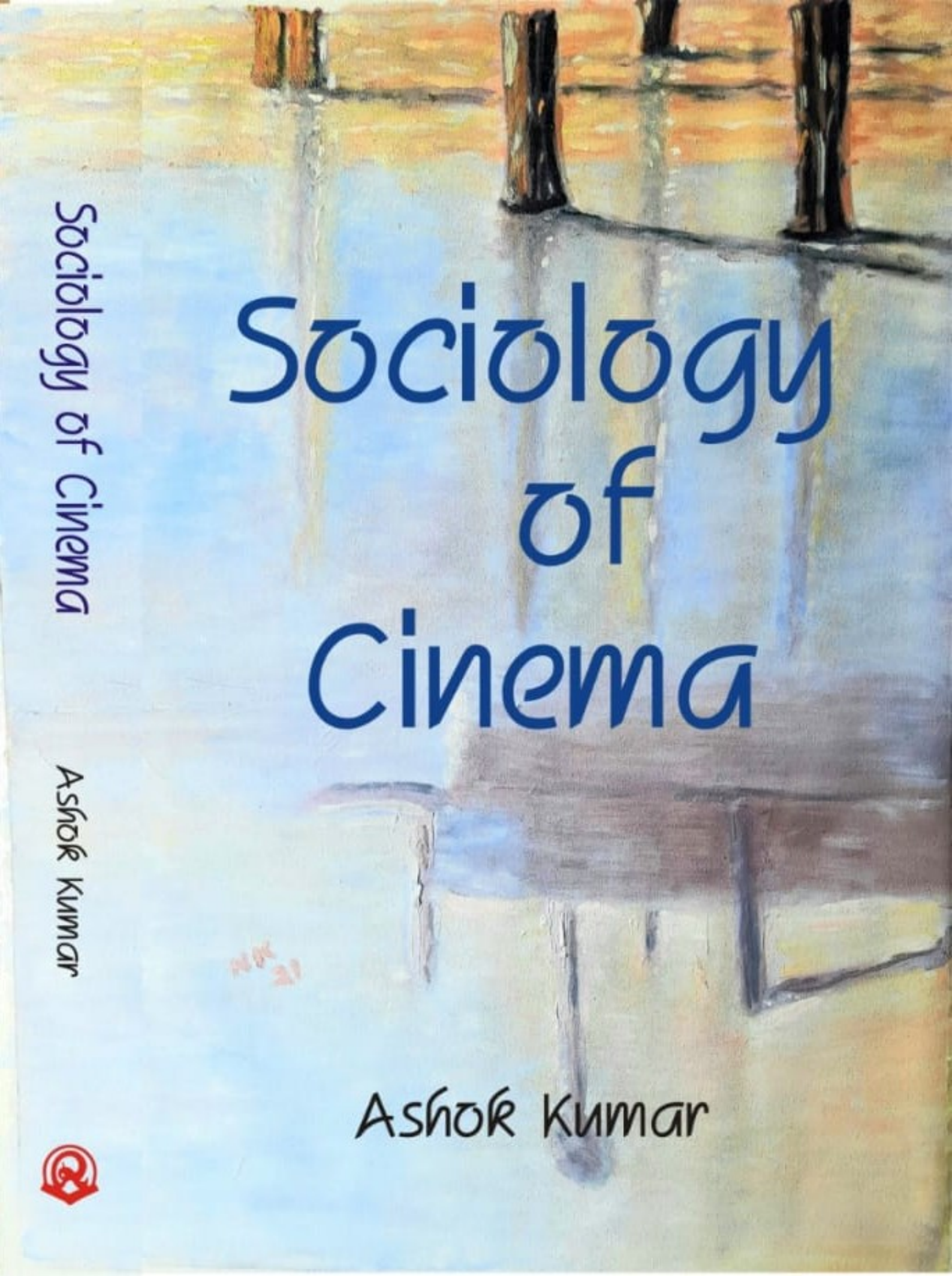
Sociology of Cinema
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Introduction To The Sociology of Cinema

Cinema is no more than just another medium. It has evolved, transformed and has become multidimensional encompassing entertainment, information, inspiration, motivation, promotion-all in one in addition to developing itself into a new form of art. Cinema has become so entwined with the social, political, cultural and emotional lives of the people of the world that nothing stands in comparison to it. Cinema has broken boundaries and has freely entered homes and offices. Today cinema is not dependent on the society, it is the society that is dependent on cinema in more ways than one. This makes cinema an important medium to be discussed and understood afresh.

When, as a film maker and television professional, I did my MA in Sociology a lot of friends-even in the academic circles-questioned" Why sociology after all? You should have done MA in Mass Communication & Journalism. It would have furthered your knowledge of the subject, would have been easy to pass exams and could offer you better prospects as a Professor of Media." But I was clear in my mind. If cinema is a socio-political art it needs to be understood and discussed with a sociological perspective.

Right from the start, like everyone else, I too was taught cinema via western view point and mainly through the international cinema. When I grew up I realized that Indians have a mine of knowledge in the domain of performing arts a lot of which is embedded in our scriptures and especially in the Natya Shastra and Indian film makers and theatre producers-over the years-have done some exemplary work in their fields. As an Indian it would be dishonest of me not to acknowledge their contribution. It is since

then that, in addition to the international cinema, I have started showing and discussing Indian films and literature in my classes. This not only generates self-confidence and self-respect in ourselves as Indians but also makes us understand where we are coming from, making things easier for us to thereby understand where we are heading to and how.

This book does not claim to be a researcher's academic exercise; it is for everyone like it should be.

This book is an individual and independent effort of mine. Therefore, it is quite possible that I might have left out a few things that must have been mentioned or written in it. It is also possible that a few learned people may not agree with what I have written. This book, by no means, is an exhaustive account dealing with the Sociology of Cinema. It is my humble effort to put cinema-and all its facets-in sociological perspective. If this is of help to the academicians and useful to the students of cinema (and sociology) I would consider my effort successful.

Ashok Kumar

About the Author

A graduate in Science, Bachelor of Law and Masters in Sociology Ashok Kumar has studied Radio/TV/CinemaProduction-Direction from London. He has worked with the BBC-(External Services) London and upon return to India has been a Producer in the Television center, Delhi. He has taught at the Film & TV Institute of India, Pune, been a Professor and HOD Media at Mudra Institute of Communication (MICA) Ahmedabad; and a Professor and HOD -Advertising creativity and Screenplay writing at Ramoji Universe, Hyderabad.

In 1984 he started his proprietorship company INCOMM where he Writes/Produces and Directs advertising films, corporate films, and other films in that genre. He has made films for products like Good Knight, VIP, Parachute Hair Oil, Onida TV, Cadbury's and so on. He has made films for clients like the L&T, Lintas and Agha Khan Foundation. He is the only Indian to have made a well-researched one hour featurised docu-drama on "Maharani Lakshmi Bai".

Ashok Kumar is a professional at Radio and TV Writing/ Production and Direction. He specialises in live multi camera shoots of Events and Shows and their scripting of Anchor and event flow Copy.

Ashok Kumar has done a lot of transcription, voicing and dubbing for Zee-TV. He has done extensive work in the domain of voicing/dubbing albeit for his own productions. The trade magazines and professionals-equally-have praised his use of simple language and quality of his accent and diction.

He has headed TV Channels like the Home TV (In-charge

Bombay-Programming and Operations) and ATN (Senior VP Programming and Production). He has, twice, been on the Selection Committees of the Mumbai International Film Festival for Shorts and Animation films (MIFF).

Ashok Kumar is a published writer/poet in Hindi, Urdu and English languages. He has been a Media Columnist in the Times of India, Jansatta and in the professional magazine USP-Age. Hindi short stories of Ashok Kumar have been published in prestigious literary magazines like HANS, PARIKATHA, VAGARTH, NAYA GYANODAY and others. His two novels in Hindi ('Duniya Filmon ki' and 'Institute') are available in the market. A collection of his short stories- 'Kachra factory' and a collection of three Plays- '3-Natak' are available on Amazon. SECOND collection of his short stories- 'Margreeta' and is another novel ‘Bollywood Dream’ are under Publication.

He is a Visiting Professor at FTII Pune, SNDT University Mumbai, Bundelkhand University, Jhansi and MICA, Ahmedabad.

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Preface

Ancient wisdom tells us that the destiny is contextual and is embedded in the past Karma. Like everything worldly, even this book, Sociology of Cinema, has a grounding in empiricism, observations and affiliations with people and things that have touched me. It's difficult to pin point which and what touched me most- was it my association with creative team of the BBC External Services, Bush House London during my formative student days? Was it my father Mr Iqbal Narain who right from my childhood inculcated in me the importance and values of academic excellence? Was it my father's classmate-the doyen of the Hindi film industry of yester years-Mr S Mukerji? Was it my associations with the film personalities like B R Chopra, Dev Anand and poets like Sahir Ludhiyanvi, Pandit Pradeep? Was it the creatively fertile environment of the Film and TV Institute of India, (FTII) Pune ? Or was it the creative fraternity of some of the advertising agencies during my days as a short film maker? The list can go on but I think it is ALL of them and including so many others who are responsible for moulding me into what I am today.

I came into the field of Cinema and Television because I used to write. This was the main reason the Ravensbourne College (now University), London gave me the admission into their two year's course of film and Television. Writing has been my strong point before and since then. Any kind of writing requires a deep looking into things and reading between the lines and understanding and nature of its values and impact.

Cinema, as we all know, is a socio political art. Political it may indirectly be but Social it surely is and very directly so. Since

I have been successfully writing fiction. poetry and screenplays (obviously all these deal with the society and the social issues) the Sociology of Cinema came to me naturally.

As a student and a teacher of cinema-for the last almost forty five years-I have seen cinema being discussed mainly via the international perspective and examples. I always wondered whether it was because of our inferiority complex or our white skin syndrome or our lack of self-respect. Because Indian film makers have done very commendable experiments and innovations in the field of cinema which have either, mostly, been ignored or not generally been taken notice of. I hope the void that I am feeling is also felt by others in the field of cinema. This book addresses that issue with examples of Indian films and film makers.

I have tried to work hard for this book in the hope that it might serve the academicians, students and teachers of cinema of the world in understanding the Indian perspective of Sociology of cinema.

For this book I am grateful to the senior journalist and my longtime friend Mr A B Ravi (of SHORTPOST.IN) and his brother Mr B Srinivasan for taking out time from their busy schedule to give this book a read and giving me their valuable comments and inputs and looking into the language, styling, formatting and standardisation of this book. Honestly they both deserves more than just gratitude.

While I am looking forward to a favorable response to this book I am already planning another on the Politics of Advent and Spread of the Private TV Channels in India.

Ashok Kumar

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1.
Cinema As Art-History/Development

(Cinema as a socio-political art. Development of Cinema via passion of creative people. From Magic Lantern to Praxinoscope to Kinetoscope to Eadweard Muybridge and finally to the development of motion picture reels by Lumiere Brothers speaks of the passionate creative search of the people. Contributions of people like George Melie, Max Linder, Chaplin, De Sica in the west and those of Hiralal Sen, Dada Torne, Phalke, AVM, R.V.Naidu, Himanshu Roy and S.Mukerji in India all speaking of their self-less creative pursuits in the development of cinema as we have come to inherit.)

The title 'Sociology Of Cinema' consists of two significant words- 'sociology' and 'cinema' and both must be understood properly in order to understand why is it important to look at cinema via the lens of the Sociology.

Sociology, as we all know, is a systematically verifiable knowledge of the societies, social relations, institutional structures and so on whereas the cinema dwells in the potential areas of inquiry in sub disciplines of sociology such as the sociology of art, the sociology of culture, and the sociology of leisure etc. The cinema or what is popularly known as film is a social (socio-political actually) art which is amenable to sociological analysis. That is why one finds that most of the studies on cinema have been done by the Sociologists rather than the practitioners and students of cinema. Academic sociologists started taking interest in cinema

immediately as it arrived on the scene as one-reeler first by Max from Germany and immediately there after from Lumiere Brothers of France-both in 1894. The interest of sociologists increased with the time.Cinema endeavored into making story films catering to the psych, mind and intellect of the audiences. But the sociologists have been interested in visual arts much before the arrival of cinema. They have been analyzing and commenting on the murals, paintings and the carvings and supporting/fueling the desire of people for something that could improve upon such arts. Those aspirations of man fructified into what came to be known as photography and then the photography-of-movement that could capture and project motion which, as the time passed, transformed into motion photography!

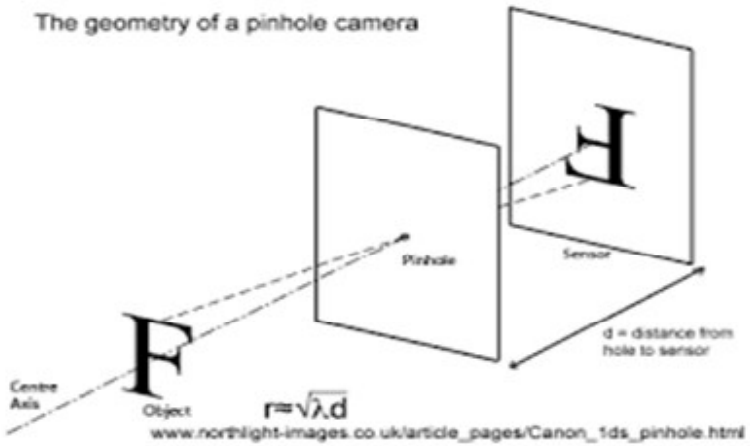
At a time when many of the major newspapers came to be in the world,photography was either in its infancy or not even invented so the front pages that would greet the readers every morning contained only words.

Stories around the world have always have been shown with shadows puppets but it's the "magic lantern shows" which started in the 1600s that were crucial to the birth of cinema. Glass painted pictures projected on to the wall by a lantern-with a candle and a lens-can be said to be an early version of today's projectors.

The Manchester Guardian.

(Courtesy: Google)

Photography began with the discovery of what they called a 'pinhole camera' and via the observation that some substances are visibly altered by exposure to light.

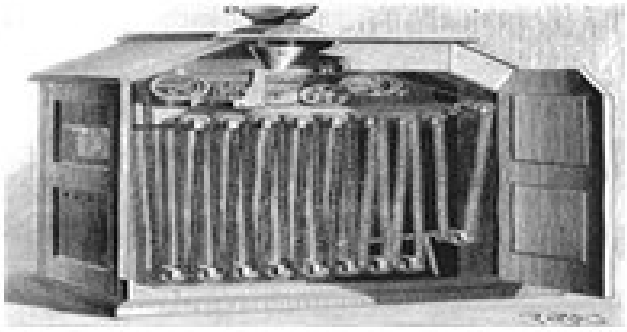


(Courtesy: Google)

Let's look at some of the concepts that helped develop cinema.

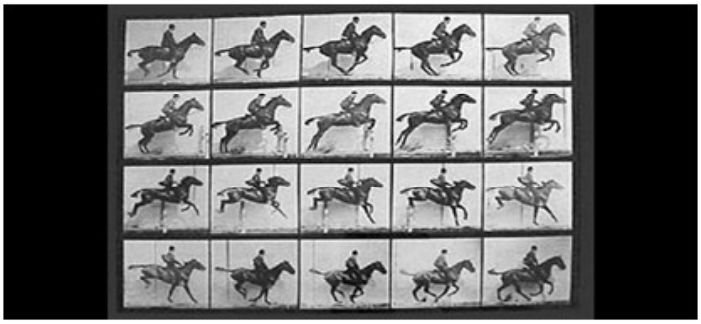
1. The Thaumatrope created by astronomer Sir John Herschel in 1824.
2. The Phenakishoscope-a toy in the form of a giant magnifying glass developed by Simon von Stampfer in 1832, but renamed the phenakistiscope by Joseph Plateau.
3. The Zoetrope developed by William Horner in 1834.
4. The Praxinoscope in the 1870s

There are no indications prior to the 18th century to prove any attempt of capturing images with light sensitive materials. It was around the year 1800 that Thomas Wedgwood successfully captured camera image in permanent form creating a "Photogram". It took 20 more years before such a captured image could be 'fixed'.Further developments took place around 1839which is generally accepted as the birth year of the photography. This discovery gave impetus to what came to be known as the 'Kinetoscope' where one could view pictures via a peephole viewer window at the top of the device.



(Interior view of Kinetoscope)

Around 1877 Thomas Alva Edison invented the phonograph and that quickly became the most popular home-entertainment device of the century. It could create the illusion of movement by conveying a strip of perforated film bearing sequential images over a light source with a high-speed shutter. But the human hunger now longed for more and wanted to capture things 'as they happened in the real life in the moving world'. The question of how to capture the movement in photography was a quest that prompted Eadweard Muybridge to his first successful serial photographs of fast motion at Stanford's California stock farm using the method of using multiple shutters and speed.



What Muybridge did laid the foundation for the very basis of cinema.

This discovery prompted Thomas Alva Edison to provide a visual accompaniment to the phonograph,Edison asked his assistant William K. Laurie Dickson to invent a motion-picture camera in 1888. He asked Dickson to take the work of Muybridge forward combining the two final essentials of motion-picture -both recording and viewing technology.

(Kinetograph, a motion-picture camera developed by William Kennedy Laurie Dickson and Thomas Alva Edison. U.S. Department of the Interior, National Park Service, Edison National Historic Site)

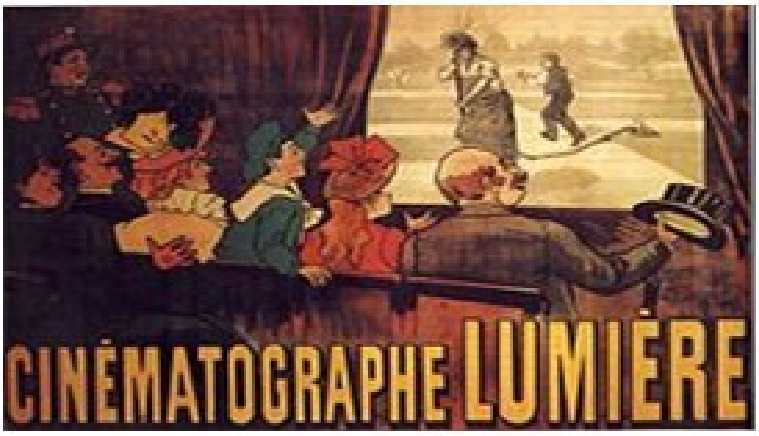
While photography had established a minor presence in early American sociology, it was not until the 1970s that a practice of "Visual Sociology" became recognized as a sub-field of the parent discipline. In anthropology, photography was used to gather data to support theories of social evolution popular in the early 20th century, but photography as a data gathering device fell into disuse as the theoretical focus of anthropology changed.

(Auguste and Louis Lumière)

It was around the late 1895 that two Frenchmen Auguste and Louis Lumiere started publicly screening single reel motion pictures for paying audiences in

France.

Though Max Linder from Germany had already experimented and screened films of this kind he did not hold commercial shows of them. Lumiere Brothers were the first to utilize the cinema as a mass medium, meant to be enjoyed by a paying public. They toured with their short films (each of around 49 seconds) throughout 1896, showing them at Bombay (now Mumbai), London, New York, and Buenos Aires. It is in that year that a new art form named cinema was introduced to the world. By the time film and the cinema began to grow, art criticism had solidified its place in both the writing and art communities. But film till this time was not seen as an art form and the motion picture technology was seen as a means to faithfully record reality.



(Poster of Lumiere films in 1896)

While the films of Lumiere Brothers inspired H S Bhatavdekar in Bombay,it also inspired photographer Hira Lal Sen in Calcutta (now Kolkata). Bhatavdekar's was the first film (*The Wrestlers* in 1899) to be shot by an Indian and, perhaps, the first Indian documentary film (word 'documentary', however, was invented much later). Hira Lal Sen made a film of scenes shot from a show (*The Flower of Persia* in 1898).That's why some actually consider Hira Lal Sen to

be the real father of Indian cinema.

Graduating from these small 50 seconders and others,India saw its first proper film *Shree Pundalik* in 1912 made by Dadasaheb Torne but it was a photographic recording of a play hence some do not classify it as a proper film. The first full length story film *Raja Harishchandra* made by Dhundhraj Phalke-known generally as Dada Phalke-came in 1913. Dadasaheb Phalke, therefore, is seen as the pioneer of the Indian film industry. He was a scholar of Indian languages and culture who employed elements from Sanskrit epic and produced Raja Harishchandra in Marathi language.Phalke had difficulties arranging actors and crew for production of this movie and when it was ready he had difficulties arranging a theatre for screening it. In order to cut down on criticism of his work (which had become rampant) he decided to show the film to a select audience at the Olympia Theatre, Bombay on 21 April 1913 at 9 pm. The invitees included Sir Dr Bhalchandra Bhatavdekar, scholar RG Bhandarkar, Justice Donald and some newspaper editors, some intellectuals and a few prominent personalities. The Times of India in its review of the film mentioned it as "simply marvellous".

In the first four decades of cinema, not just in India but in the entire world, the film makers drew their inspiration from the mythology whether of the ancient Greece or Rome or Egypt. Some drew their inspirations from the Bible. The films in the beginning were shot/shown silent but as the popularity grew they came to be screened with some orchestra in the projection theatres. Technical improvements also added to the length of these films. Adding illusion of visual tricks was the brain child of a French man George Melies. Edwin Stanton Porter, who was a well-known film maker of that era realised that if he could shoot single shot films and then join those shots in context and in a series then he could make a film depicting a complete story. He created what might be called as the first feature film- *The Great Train Robbery* in 1903. This was based on a true incident. It was a one-reel film, with a running time of 12 minutes and had an assembly of 20 separate shots-an intermix of close ups and mid shots. The film's popularity stemmed largely from Porter's use of editing to cut together disparate shots

into a narrative by contextualising perspectives and locations. Though the length of 11 minutes may seem fleeting today, this proved to be a milestone in filmmaking. Audiences that flocked to movie theatres to watch *The Great Train Robbery* would have never before been treated to such a long spectacle. That was, perhaps, because it was one of the first films to follow an actual narrative and not merely a single shot of a simple, everyday situation.

Developing over this came, the first narrative film of around60 minutes-*The Story of Kelly Gang* from Australia in 1906. Some other films like *Oliver Twist* (1911) *Quo Vadis* (1913) followed. It was the year 1915 which saw the advent of D W Griffith who came out with a film that changed the rules of the game. The film was *The Birth of a Nation* (original title was *The Clansman*). The film used variety of shots (close ups, mid shots, long shots)joined in context of the flow of the story. The Birth of a Nation made profit for its investors, but also created controversy because it depicted African Americans in somewhat negative light. It also glorified the Ku Klux Klan (the white supremist group). This was the time when America had developed a studio system with full-fledged departments for film making.

But before we move forward we must remind ourselves that it was George Melies who made the first ever studio in the year 1897. It had a glass roof and three glass walls and it looked like a large studio for still photography.It was fitted with thin cotton clothes that could be stretched below the roof to diffuse the direct rays of the sun on sunny days. Melies was an illusionist who went on to produce, direct, and distribute over 500 short films. The majority of these films were shot in one take. Melies is known for his 'special effects' created by substitution, splicing, multiple exposures, timelapse photography, dissolves and hand-painted colours.

(A still from A Trip to the Moon (1902) by Georges Melies)

Melies films became enormously successful worldwide but by the mid-1900s, however, Melies production methods were no longer viable and he became bankrupt. The latter part of his life was spent in poverty in an old people's home in France.

Prior to 1912, the medium of film was still new and consequently not subject to copyright laws. Still eager to protect their work, clever producers like Thomas Edison took still photos of each scene and filed their films as a set of photographs. Interestingly enough, these "paper prints" survived much better than film from the same time period and now represent the best collection of the early moving images.

It was World War I which proved to be a complex and a transitional period for the films-they got longer and grander. Venues for their exhibition became larger and cinegoers were charged higher prices. German film industry (which reached creative peaks with what is known as the 'German Expressionism' before the World War I suffered loses. Film production in France was shut down.

War had come as a devastating interruption to the entire European film industry. However, American cinema which had lagged behind the European cinema so far was now producing films of high quality and they were quite in demand. The 1920s also saw some outstanding comedians like Buster Keaton, Max Linder, Charlie Chaplin, Laurel and Hardy and a few others.

The question arises why all this suddenly! Film production in Europe came almost to a standstill is understandable because they had suffered so much that they neither had the money nor the resources. But how come the American film industry started doing well and why its films had to become grander and longer? Why the venues of screening had to become attractive and bigger? Why so many comedians arrived on the scene?Why does one find a lot of song and dance and attractive women in the American cinema of that time? The answer to these and other related questions lie in the fact that the horrendous cost of the world war had left more than 16 million people dead wiping away an entire generation of young and able men, the economy was shattered, people were depressed and gloom was all around. The women were forced to take up jobs breaking into what so far was considered entirely a male domain. Living and working conditions of the unskilled and factory workers declined. The 1914-1918 war had much wider global impact. But in spite of all this the real winner in this war was the United States of America. It entered the war as late as 1917 and emerged stronger and became a world economic power almost overnight. All this might answer some of our question raised above. "During the 1920s in the United States, motion-picture production, distribution, and exhibition became a major national industry and movies perhaps the major national obsession" (Britannica.com). This is also a period when all major genres of film making evolved. These films were the only means of entertainment in Europe and of course, in the Americas. Since there was nothing else other than entertainment to keep the gloomy and depressed in balance. If Karl Marx was living in those times he might have said" Films are the opium of the masses"!

(Max Linder,normally known as the father of comedies and inspiration for Chaplin.silverscreenings.org)

Look at the few lines from the 'Wayfaring Stranger' -a folk song first published in 1858 and used in the year 1917.

"I know dark clouds will gather 'round me
I know my way is hard and steep
But beauteous fields arise before me
Where God's redeemed, their vigils keep."

As one can see,efforts via all media endeavoured to inspire people and provide them with incentives to live and infuse optimism in their attitude. Some films of that era also delved on the reality of times, romanticised it and catered to the emotions of the people and at the same time gave them hope for a better life (*The Little American* by Cecil B. DeMille). It was also a time when lots of popular middle class novels and plays were adapted for movies making them "a little respectable" and also "a little refined" for the viewers. Let us turn to what Pankaj Mishra writes in The Print. "At the time of the First World War, all Western powers upheld a racial hierarchy built around a shared project of territorial expansion. In 1917, the US president, Woodrow Wilson, boldly stated his intention 'to keep the white race strong against the yellow' and to preserve

'white civilisation and its domination of the planet ".This obviously, also, had its impact on the movies of that time.

It might be worth mentioning here that the first ever thesis about cinema-A Sociologyof Cinema-was written around the year 1914 by a German lady Emilie Altenloh.

The social situation almost similar to the WorldWar I reappeared after the World War II as well the poverty and joblessness etc became rampant and once again it was the American movies which ruled to world. One of the finest example of this can be seen in Vittorio DeSica's famous film *'The Bicycle Thief'* where the protagonist gets the job of pasting film posters on the walls of the streets of Rome. These posters that he is supposed to paste are all of the Hollywood movies. Even the tune the street children are seen playing on their musical instrument is from some popular Hollywood movie.

(The Bicycle Thief: Courtesy bfi.org.uk)

Post World War I comedies,although generated laughter and became hugely popular, were not without a tinge of tragic undertones. Keaton trademark was called the "tragedy gag". His speciality was perfect timings in his acting and directing.

(Buster Keaton in Go West (1925).The Kobal Collection)

Chaplin's most memorable character 'The Tramp' which became an icon of the world cinema hit the screen first time in the year 1914. Thereon he went on to become a universally loved figure. His films became so popular that they were projected on top of the ceilings in the hospitals so that the ailing soldiers could watch his antics, laugh and forget their emotional and physical traumas. In a way Chaplin's rise to fame coincides with the war. But Chaplin, like so many other sensitive people, was emotionally devastated by the war and its effects. May be that's why we see his comedies with a tinge of pathos, remorse and compassion.

(Wikipedia)

Max Linder was arguably the biggest star at that timeand a major influence on Charlie Chaplin. Chaplin once sent Linder a signed photograph of himself saying: "To Max, the Professor, from his disciple,

Charlie Chaplin." The two never appeared in the same film but they spent time together and discussed ideas. The day Linder died, Chaplin closed his studio as a mark of respect.

A general impression in peoples' mind is that the films of the silent era were simpler and more innocent whereas the fact is that more serious social and political themes lurked behind the mask of that innocence. Kevin Brownlow has demonstrated that despite those laughter generating tramps and child-like waifs, films of those times were loaded with issues like the sources of crime, nature of political corruption, shifting sexual norms, and the transforming role of women. Early films could afford to be filled with sexual imagery and passionate kissing but as the female audiences grew they started tilting their communication towards the changing roles of women in sophisticated manner. They delved on popular values, aspirations, fantasies and promotion of cultural change. Some critics around this time felt that movies had become a breeding ground for crime. It was as early as in the year 1907 'Chicago Tribune' had already declared that the movies were "without a redeeming feature to warrant their existence...ministering to the lowest passions of childhood." But by 1920s Hollywood had come to symbolise 'The New Morality'. As the audiences grew, the class and ethnic differences also grew. There came up different theatres for the working classes where they would go with their wives and children and shout and hoot and create loud noises. The theatres for the middle classes could boast plush seats, carpeted floors and thick velour curtains.

It took 35 years from the time cinema came on the scene to the development of synchronised sound. Development of 'synchronised sound' was the landmark in the history and development of cinema and provided further impetus to creative film making. The 'Silent films' (which were not so silent in reality because there used to be live music played in the exhibition theatre with the visuals and there also used to be sub-title on the film describing the scene/dialogue) now became "Talkies".The first film with a synchronized film score *Don Juan* was produced and released by Warner Brothers in the year 1926. In 1927 came *Jazz Singer*

which became a huge hit and erased all the doubts about the popularity of sound. Sound arrived in India almost around the same time and the first 'talkie' film released in India was *Alam Ara* which was produced by Ardeshir Irani. (The only surviving print of this film got burnt in the Film Institute godown in Pune).The advent of sound was a new attraction which saw audiences thronging movie halls.

Donna Kornhaber in her paper 'Silent film' writes, "The era of silent film encompasses the 35-year span between the initial development of film technology around 1894 and the widespread adoption of synchronized sound around 1929. It was a vitally important period in film's history, both for the artistry of the films it produced and for the societal impact of the various institutions that developed to produce and display those films."

Beginning in the early 1920s, select publications started offering film commentary that treated the medium as more than just entertainment. For the first time ever, writers judged films based on not only their entertainment value, but also on their artistic merit. Readers finally had somewhere to turn to, help them better understand the stories and images projected on cinema screens. A number of prominent newspapers began employing film critics around this time, and the general public was finally introduced to serious film criticism.

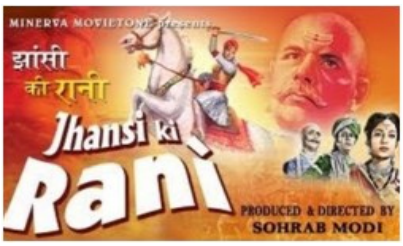
By the 1915s three main centres of film production developed in India-Bombay, Madras and Calcutta (currently called Mumbai, Chennai and Kolkatta). Madras produced movies generally in south Indian languages while Calcutta did mostly in Bengali language. Hindi mainstream movies were generally made in Bombay. Initially,as we have seen in the case of Dada Phalke's *Raja Harishchandra*, people had looked down upon the medium and hence did not want to work in it. One gentleman Himanshu Roy from Calcutta, who had been to Britain and had married a lady by the name Devika Rani there, wanted to change this. He, along with his wife, descended in Bombay and opened a huge studio in a far off western suburb of Malad in Bombay. He called his studio 'Bombay Talkies'. He brought his film technicians from Germany

with an understanding that they would remain here for six months, train the local people and leave. In order to break the taboo Himanshu Roy wanted to employ only the educated young people from decent families to work in his studio. He handpicked them and lured them with huge pay packets. One Sashadhar Mukerji who had done his MA in Physics from Allahabad University wanted, for future prospects, to sail to London for studies in radio technology. Mukerji hailed from an affluent family of Jhansi. The route to sail to London was via Bombay. In Bombay some people suggested that since he is going to London for the first time and had no idea of the place, it might help to meet Himanshu Roy for guidance. Himanshu Roy talked to this educated man from a decent family and offered him a job at the Bombay Talkies. Film jobs were not considered respectable so Mukerji refused the offer. Roy asked him "After completion of the course in London how much you expect to make upon return?" Roy offered him much more than Mukerji quoted and asked him to stay back and work as his sound recordist. Mukerji was not the only one Himanshu Roy convinced. Pandit Pradeep (lyricist)was another who had refused to work in films but later joined Roy. Sashadhar Mukerji brought his brother-in-law to work in the film laboratory but he was so charmingly good looking that he was cast as hero in Bombay talkies movies and came to be known as Ashok Kumar. Kishore Kumar (singer) and Anup Kumar (actor) were Ashok Kumar's younger brothers. Bombay talkies gave some memorable movies in its time and a lot of talented names worked for it. After Himanshu Roy's death and creative differences with Devika Rani, Sashadhar Mukerji left the company. Although Mukerji had worked hard for making *Kismat*-a movie that proved to be a massive hit-he did not postpone his leaving till its release. Sashadhar Mukerji immediately started-for the first time in India-a studio on cooperative basis-Filmistan. A studio on a cooperative basis was unheard of in those times.Filmistan produced some massive hits and engaged the best available talent in all fields of film making-writing, acting, direction, music composing and so on. Some of the people who worked with Mukerji in Filmistan were Sadat Hassan Manto, Pt. Pradeep, Ismat

Chughtai, Jan Nisar Akhtar, Sahir Ludhianvi, Gyan Mukerji, Agha Hashr Kashmiri and many more.It was in the year1958 Mukerji started his own studio Filmalaya and made some memorable films like *Leader, Sambandh* and *Tum Sa Nahi Dekha*. Mukerji is the only person who started three studios and gave blockbuster after blockbuster. He was a complete film maker-he would get at least 10 tunes of a song and approve one from among them, he would sit with the writers on script and dialogues, he would decide on the cast,he would instruct the directors on what and how to shoot and so on but when it came to giving credits he called it a Filmistan Production and never gave himself credit for direction. He said once," working on the set takes too much time, I would explain what to do and how to do and would then come to my office and complete my other work. That's how I could do so much work and produce so many films."

Some other names that Bombay saw were A R Kardar who entered a bit late in production of movies but came to own Kardar Studio. A Parsi gentleman who started with Parsi theatre but went on to produce massive hits, own studio and a chain of cinema theatres (Minerva theatre) around the country was Sohrab Modi. His company called Minerva Movietone produced many historic movies and introduced major talents like Kamal Amrohi. One of the movies he produced, directed and acted in was *Jhansi ki Rani* which was historically accurate account of the Rani and her times.

While speaking of Bombay film industry after the advent of talkies one cannot ignore the contribution of Raj Kapoor (who started off with serious cinema but survived on popular cinema), Chetan Anand (first one to have entered any international film festival as early as 1946-Cannes-and get the award Grand Prix du Festival International du Film for Best Film-*Neecha Nagar*), Dev Anand (started off as an actor but became a producer and gave opportunities to new comers even directors like Guru Dutt and Raj Khosla) and, of course, later Vijay Anand.



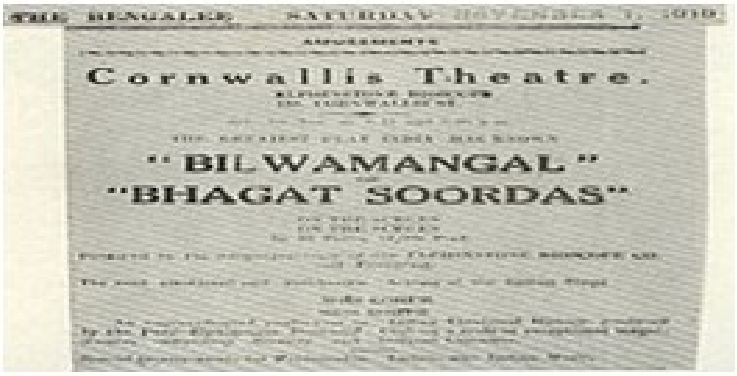
If South India's first theatre which came up in Madras (now Chennai) was known as 'Electric theatre' the first full-fledged studio known as Modern Studios came up in Salem. Around the same time another studio-Central Studios-came up in Coimbatore. First talkie, *Kalidas* was released just after six months of *Alam Ara*. *Kalidas* was in two languages-Tamil and Telugu. Madras industry mainly catered to the four south Indian languages-Tamil, Telugu, Malayalam and Kannada. R V Naidu was an Indian artist and a film pioneer. He was involved in many aspects of movie making and was the first to build and own cinemas in Madras.

Some of the other popular names involved in the production of movies were AVM productions and L V Prasad Productions. Prasad, of course, ventured later into a film laboratory also.

As the popularity of movies grew more centres started production. Now there are full-fledged production centres in Chennai, Trivandrum (now Thiruvananthapuram) and Hyderabad. They cater to local language productions. Bangalore (Bengaluru) is not so big a centre as these three.

Although it was Hiralal Sen who pioneered film making in

Calcutta and started the 'Royal Bioscope Company' the first film production company-India British Film Company-was started in Calcutta only around the year 1918 by Dheerendra Nath Ganguly. However, the first Bengali feature film *Bilwamangal* was produced in Calcutta only a year later in 1919.



(Source: Wikipedia)

Major contributors in the field of Bengali film industry of that time were Pramathesh Barua and Debaki Bose.

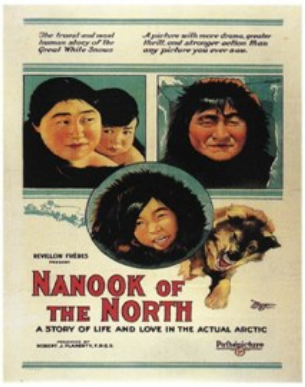
On the subject of the Bengali cinema the Web portal Projecthead writes, "Despite the wide variety of subjects and the involvement of well-known and respected names, silent Bengali cinema did not quite scale the heights that silent cinema had done in the West. The make-up was loud and the acting was theatrical and over the top." But this situation changed dramatically and the early Talkies, brought in excellent talent like P C Barua, Nitin Bose, Kanan Devi and K L Saigal.

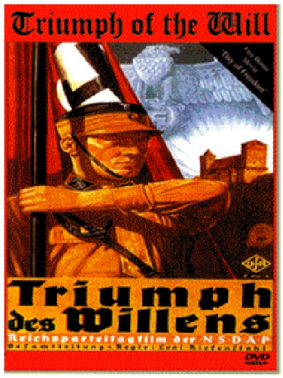
Immediately after the Second World War an Italian film maker Vittorio De Sica made an "unconventional" film. *The Bicycle Thief* which inspired and influenced a lot of film makersaround the world. Its influence was also felt by a young advertising art director named Satyajit Ray who went on to become one of the most well-known and revered film makers in the world. There are other film makers from Bengal-Mrinal Sen, Tapan Sinha and Ritwik Ghatak who have earned

international recognition.Ritwik Ghatak has masterly experimented with the possibilities the sound provides in films.

There is another genre of films that is not a feature film or a story film but a film for information/instruction/propaganda or education or for maintaining historical records which an America Historian Bill Nicholas characterised as "a filmmaking practice without clear boundaries". Although the popular myth goes that it was a Britisher John Greirson who coined the word "Documentary" for such films while reviewing Robert Flaharty's film *Moana*. Polish filmmaker Boleslaw Matuszewski was, perhaps, among the first to identify the mode of documentary film as early as 1898. He wrote two of the earliest texts on cinema Une nouvelle source de l'histoire (ANew Source of History) and La photographie animée (Animated Photography). Grierson's definition of documentary was "creative treatment of reality" while a Soviet film-maker Dziga Vertov's prescribed to the view that they are films of "life as it is" or "life caught unawares". One of the finest examples of "life as it is" is Robert Flaharty's 1922 film *'Nanook of The North'* which brilliantly romanticised the life, times and difficulties of a family living in the Antarctic. It was an hour and 19 minutes long silent film with elements of docudrama and at a time when the concept of documentary separating from the drama did not yet exist.

Leni Riefenstahl, a popular German actress, made some propaganda (documentary) films for Hitler. One of her well known films *Triumph of the Will* was produced, directed and edited by her and released in 1935. This 110 minutes documentary became a major example of film used as propaganda.





(Courtesy: Kinsman Redeemer Ministries)

Veteran Indian documentary film maker BD Garga has described the documentary films in India as 'war baby, conceived by the British and nurtured by the Indians'. At the beginning of the Second World War the British Government's Ministry of Information noted its two main objectives for Indian documentary film:

1. To promote War propaganda within India and
2. To portray a positive image of the British rule of India to audiences abroad (Garga, 2007, 62).

The person put in charge of reconciling these objectives was Desmond Young, who had been employed by the then (British) Government of India as its chief press advisor at the outbreak of War.Young termed the initial films that were made as "amateurish" saying "since there has been no demand for documentary shorts in this country in the past, direction is somewhat amateurish". Keeping that in mind a Film Advisory Board (FAB) was constituted in 1940 the purpose of which was to produce films of interesting war subjects and those of 'informatory value'. "Despite the formation of the FAB, the Ministry Of Information remained unconvinced that quality documentaries could be produced in India" (Garga, 2007, 66). Soon after independence in 1948 the Government of India under its Ministry of Information and Broadcasting established a state-owned production and distribution unit called

The Films Division of India to "produce documentaries and news magazines for publicity of Government programmes and cinematic record of independent India's developmental history." There used to be a permanent slot in all theatres of India-just before a feature film started-where they showed weekly News Reel and documentaries for information to the general public. May be that's why if one searches under the 'freedom struggle' the films of the Films Division will show Gandhi (Clips of Gandhi also from the Ministry of Information), Nehru, and Indira Gandhi in almost 90% of its films. If All India Radio (AIR) is the biggest archive of Hindustani Classical music, then the Films Division is the biggest archive of the developmental footage of independent India and biographies of a lot of artists, musicians, singers, sportspersons, celebrities and culture and folk of the country.

The medium of cinema, as I said in the beginning, is socio-political. Today one may find the films of the 1920s slow and boring. In the same way the films made today are bound to be found slow and boring hundred years hence. Film communication will keep changing/transforming as per the society. There are so many genres that have emerged with the times and have multiplied with the development of Television. The idiot box is not idiot anymore and cinema has changed the society and vice versa.

The traditional models in cinema industry have been disrupted by emerging technologies, production companies remain no more concentrated in any one centre and there are new and emerging distribution platforms coming up every now and then. Film and television production have steadily made a shift in terms of locale as more and more producers are leaving Hollywood for Southern U.S. States. In India film production is reaching places hitherto unknown and OTT (over-the-top) has become more popular than even the multiplexes. Attraction in moving to new non-traditional centres for production are generally the tax incentive granted by various governments. With the increase in IMAX and 3D showings more and more films are getting closer to (or even crossing) the 'Billion Dollar' mark. Although sometimes the calculations are based on much higher and inflated ticket sale prices an argument has

been made in recent years that in order to truly understand the state of the film industry one needs to look at the number of ticket sales. With more and more house holds owning laptops, tablets and smart phones the consumption of film and video content is moving to those devices. Even if they watch content on TV it's generally via digital media players like Netflix, YouTube, Hulu or satellite Dish. With a rise in content being offered digitally consumers are appreciating the ability to pick and choose what they watch instead of paying for cable and channels they do not watch or need. (www.premiumbeat.com)

Indian M&E industry currently is enjoying a strong phase of growth, backed by rising consumer demand and improving advertising revenue. The industry has largely been driven by increasing digitisation and higher internet usage over the last decade. Internet has almost become a mainstream media for entertainment for most of the people. (www.ibef.org).

2.
Fitting Cinema Into Sociological Framework-Frame/Scene/Narrative

(The chapter talks of cinema in Functionalist paradigm, Conflict Paradigm and Interactionist paradigm. Basic strategy of how the most "meaningful" image-Mise en Scene-can be created. Importance of a Scene, its context and interaction of the characters within it-how all these combined together convey the meaning intended. The chapter talks of the psychology of spectator's Attention, Memory, Imagination and Emotion and how he/she imbibes/understands the intended communication. In India Nehru was the first PM to have understood the importance of Cinema and initiate its use in dissemination of information and its use in education.)

Sociologists generally use paradigms to understand the social world. A paradigm is a broad viewpoint or perspective. Let us look at the following while dealing with the sociology of cinema:

- **Functionalist Paradigm**
- **Conflict Paradigm**
- **Interactionist Paradigm**

I am going to deal with these paradigms not in the strict sense as the Sociological theorists generally deal with them but as they can be applied to the domain of cinema to make things simple for us to understand.

Functionalist Paradigm

Idea of functionalism is based on the premise that all aspects of a

society-institutions, roles, norms, etc-serve a purpose and that all are indispensable for survival of the society. In simpler words it may mean the inter-relationships of parts within a system. In cinema the simplest, smallest, first and very basic unit is the Shot/Frame. Framing is the placement/position of the subjects/objects in one's shots. Shots are all about composition. While composing an image a major consideration is the number of subjects one wants to feature in one's shot and wants to establish what physical relationship exists between each of them and the camera.

Cinema, with its growth and development, has become one of the most powerful vehicle for culture, education, leisure and propaganda. India's first Prime Minister Jawaharlal Nehru, who supported the idea of the Films Division in India, is reported to have stated"…the influence in India of films is greater than newspapers and books combined". SC Noah Uhrig of University of Essex, UK has written in his paper that "The narrative and representational aspects of film make it a wholly unique form of art. Moreover, the collective experience of film as art renders it a wholly distinct leisure activity. The unique properties of attending the cinema can have decisively positive effects on mental health." There cannot be any one theory or any one theoretical perspective that can define or explain the variety of ways in which people interact with technology and the media. People interact with media in their unique and specific ways in different times and according to their own circumstances/preferences.This interaction with media can be in the form of watching a show on TV or chatting on the phone or gazing through the ads while on a bus ride back home or reading an article in a newspaper not to mention indulging in all the forms of social media including Instagram, Facebook, Blogs, YouTube etc. The list may also include finding information on the internet or how the advertisements and product placements contribute to social norms. It is because functionalism focuses on how media and technology synergise and contribute to the smooth functioning of the society.Functionalism regards society as an interdependent system which is broadly understood by examining how separate structural parts relate to each other and to the society

as a whole. Functionalism suggests that the common perspectives of the mass media and their shared common experiences bind society together. It was Talcott Parsons (1964) who argued that social behaviour is governed by shared values which become societal norms and enable societies to function effectively. Robert Merton (1968) felt that "functional unity was unlikely in complex societies and that all functions, whether of religion, social stratification or even the family itself, could be met elsewhere within society". Merton distinguished between manifest (intended) and latent (hidden/unintended) functions of the media. An intended function could be the need to sell goods for profit while the hidden functions could include supporting the status quo by reinforcing values. Functionalists believe that it is the societal norms that govern human behaviour, Marxists, however, argue that the controlling factor is the economic system.

Written above are some of the important aspects that are considered (directly or indirectly, consciously or sub consciously) while planning a shot. A Shot is described as whatever camera records from the time of opening of its shutter till the closing of it. In a shot there could be frames (in a moving shot) or a single static frame. The information in a frame denotes many things in context to the communication. French word for it is Mise-en-scene. This is planned in a way that serves the latent and hidden meaning in the intended communication.

What is Mise en Scene?
This French phrase was originally used in the theatre to refer to the setting, lighting, costume and behaviour of the actors on the stage.
It means 'placed in the scene' and is now used in film studies to explain all of the elements that make up a scene in a movie.
The director uses mise en scene to guide or manipulate how the audience responds to the film.
Everything we see in a film is mise en scene but to make it easier the term can be split into different areas.
Transformers 2 example next to the board

(Source: Slideplayer.com) (wordpress.com)

Mise en Scene

For example, a simple shot of a **tree** can be made to look **threatening** by stripping it of leaves, adding a vulture and some lightening and shooting it in darkness.

The same **tree** can be made to look **happy** and **non- threatening** by having children playing beneath it its sunlit branches.

(wordpress.com)

PART G: MISE-EN-SCENE

- Mise-en-scene definition

When applied to the cinema, *mise-en-scène* refers to everything that appears before the camera and its arrangement—

1. lighting
2. setting
3. colour
4. characters = a) body language
   b) facial expression
   c) gesture
   d) costume
   e) props
   f) make up
   g) representation

(slideshare.net)

This makes it so clear that the reality in cinema is manipulated. The society (in this case the audience) is served/ shown the reality the directors of the films choose to show. Since the screen images run at a speed which the eye cannot detect (Persistence of vision) and reads it as a continuous picture whatever is shown on screen a spell bound audience seems to believe. The manipulation is done in many ways available to the makers of the film.Let's begin by looking at various elements in the frame and how the communication is planned.

First thing in a frame is the setting or background (which could be a studio set or a location depending on what is intended to be shown). It can be walls, an open space, a garden or a kitchen all to influence the audience and generate in them a certain amount of expectation. A studio might give the film makers more control whereas the location provides more authenticity and realism. Dressing up the walls or the background/ foreground with props etc. play an important part in communicating the emotions/feelings/ character/context. Character placement is another most important thing not just in that location or set but also 'where' in that set or location. The depth, proximity, size and proportion of the object/ subject can be manipulated through the camera placement to create the required mood and to create intended relationships between elements in the frame. The costume given to the performer plays an important role and so does the make-up and hair styles. Lighting of the scene can make all the difference. A low key lighting can create a very different effect as compared to a high key lighting. The scene can be lighted to create horror or pathos or laughter and so on. Foreground and background can denote relationships between things,people/characters and so on. Facial and body actions/ reactions of the actor are other important aspects but that's a part of acting.While planning the shot, creating of mood is most important. If in B/W films, it's the lighting, in colour films it's also the use of colour/hues that can be denotative and connotative e.g. red for warmth/ danger and blue for melancholy or softness etc but even that depends on what shade and grade of colour is being used and how. It is the atmosphere created in the frame that tells the

viewer about the time of action and so on. The frame, therefore, has a great number of parts/elements which themselves form sub-sets.

A frame/a shot can be said to be performing the same function in the film as a cell does in the body. If all cells of the body are functioning well and are healthy only then one can expect the body to be functioning well or only then we can expect the cinema communication to be precise and effective.

Conflict Paradigm

Conflict is the most important aspect of any drama. Cinema, for generating an interest element in it, has to have conflicts. But there is no generally accepted definition of conflict. Kenneth A Thomas (1992) puts out a broad definition of conflict in which "one party has perceived another to have somehow impeded or will impede a concern of theirs in the future". Donald Black defines conflict as occurring when someone provokes or expresses a grievance, when someone behaves in a manner that another considers deviant, or when someone subjects another to social control. According to Donald Black conflict is "the dynamic dimension of social space". Let us apply that idea to cinema and we shall have continuously fluctuating situations in a drama or in the mind of a character. These situations/confusions and deterrence result in social/moral or personal conflicts and become defined as right or wrong, moral or immoral, depending on the degree and speed with which they do which provide context for the behaviour.All this is not generally possible via a shot or just a frame. For all this to happen there must be a scene that tells us a situation or a deterrence or reason for the conflict. In other words, there must be a scene for us to understand something which gives us an idea of the conflict and what is it about. Scene is a series of shots and series of scenes make a sequence which tells the audience a part of the story or generation or redemption of a conflict. In cinematic terms, therefore, the conflict will arise whenever any character or a situation or an issue provokes or expresses a grievance against another, and it is reacted to by the other actor. The situations faced by the protagonist/

characters can also be conflicting. Conflicts can be internal or external. The external conflict takes place between a person and someone or something while the internal conflicts are character vs self.Conflict which can also termed as tension is usually the heart of the film and is related to the main characters. Let us see an example of this internal and external conflicts which seems to have been beautifully shown in *Erin Brockovich*. Erin, a single unemployed mother of three making both ends meet, is hired by a law firm as a secretary. During the course of her routine work she discovers in one of the firm's client Masry's files that the company, Pacific Gas and Electric, is guilty of contaminating the ground water with carcinogenic Chrominum-6 giving people cancer. But is trying to wash their hands of guilt by paying for Masry's client's medical bills. Erin, on behalf of the firm, takes upon herself to crusade against the dishonest intentions of this company. Let us look at the scene from this movie which manifests internal as well as external conflict.

Following is the Screenplay excerpt from the movie ErinBrockovich. This is a scene where the company guys come in with an offer to settle the issue:

INT. MASRY & VITITOE-CONFERENCE ROOM-DAY

Ed Masry and Erin are seated across the table from Baum. To say

This kid lacks authority is a gross understatement. He Doesn't talk; he squeaks.

BAUM

...in the interest of putting this whole Thing to rest, PG&E is willing to offer The Irvings 250,000 dollars for their Home.

Ed laughs a little in disbelief.

ED

250,000?

BAUM
In terms of land value out in Hinkley,
Mr. Masry, we feel it's more than fair Price.

ED
What about in terms of medical expenses?
250,000 doesn't come close to what this
Family's gonna have to spend on doctors.

BAUM
I understand they've had a bad run of
Luck, health-wise, and they have my
Sympathies. But that's not PG&E's fault.

ED
You're kidding, right?

Baum doesn't answer.

ED (CONT'D)
Look at these readings for Christ's sake.
PG&E's own technicians documented toxic
Levels of hexavalent chromium in those
Test wells on numerous occasions.

Ed shoves them across the table. Baum doesn't look at them.

ED (CONT'D)
Everything the Irvings have had is proven
Reaction to exposure to hexavalent
Chromium. They've had...

He stalls a moment. Erin jumps in.

ERIN

-- Breast cysts, uterine cancer,
Hodgkin's disease, immune deficiencies,
Asthma, chronic nosebleeds.

Despite their persuasiveness, Baum parrots what is obviously
The party line:

BAUM
A million things could have caused those
Problems. Poor diet, bad genes,
Irresponsible lifestyle. Our offer is
Final and more than fair.

ED
Wait a minute -- I thought we were
Negotiating here.

BAUM
250,000 is all I'm authorized to offer.

Ed looks across at this puissant little kid. Then stands.

ED
I will present your offer to my clients.
I doubt they'll accept it.

As Ed starts out, Baum tries to take a stand;

BAUM
Mr. Masry, before you go off on some
Crusade, you might want to remember who
It is you're dealing with here. PG&E is
A twenty-eight-billion-dollar
Corporation.

ED

(Smiles, acting
excited/greedy)
Twenty-eight billion dollars! I didn't
Know it was THAT much! WOW!

Baum suddenly realizes he's made a mistake admitting the Company's wealth. Ed leaves the conference room. Erin Follows him out.

Conflict is not only about making characters real it is also about making the situations they are in realistic. Apart from engaging the audience conflict also makes it more rewarding for the characters. The audience feels elated/enthused/positive when the hero, after so many hurdles and deterrence, finally gets the girl or saves the planet from imminent destruction.

It is a mistake to think that a scene is defined by series of events that occur between two sets of slug lines, scene actually is a unit of action that occurs within the story as a whole. Scene is a narrative devise-a unit of action-that occurs within the story.

Interactionist Paradigm

Cinema is and has always been interactive. Not necessarily like the interactive video games but in the sense of generating interactivity with in the viewer and among the viewers. For this to happen the film has to be complete. A frame or a scene may be a part but cannot give the whole picture of the intended communication so cannot, thereby, generate the interaction in true sense. (Let this be clear that the interactivity I am talking about here is different than the interactivity one can achieve with interactive screens or video games.) Scenes, as I said above, joined together make a sequence and sequences woven together make the story. It is the story in its fullness that people watch and voice their opinions on. Either people agree with it or disagree, either they like it ordislike it. Generally, people like something only if it appeals to their senses and beliefs. Films also create opinions and influence beliefs. In those ways the films interact with in a viewer or among

a few viewers. When discussing interactive storytelling, scholars like Stern focus on questions concerning the freedom user has in choosing alternative outcomes for stories. Any story system contains vast amounts of content offering the viewer possibility to choose alternative routes within a narrative. That is why the film makers are faced with the immense task to pre-produce a multitude of different outcomes and choose the best out of those for finally putting it on to the screen. Truth is that while users think they are given the opportunity to make choices or influence from the outcome of a story, the design of the interaction is set up in such a way that eventually, all users will end up at roughly the same finishing point. "Experiments have shown that the actual entertainment experience of a fake interactive story does not differ from the experience of real interaction" (Fendt, Harrison, Ware, Cardona-Riveraand Roberts, 2012). For storytelling that creates interactions/opinions etc. the sense of participation of the audience in a story or ascene is equally important. But isn't it a little ironic that despite the ongoing digitalization in all the areas of film production, distribution, presentation, and exhibition, interactivity is seen not so much of a consequence. Whereas the truth is that an interactive film that is thrown to the periphery of institutionalized cinema is an important phenomenon of this important audio-visual medium and can be considered common part of both cinema and art.Film according to Roger Ebert:

1. Is primarily directed at groups of viewers who watch it together at the same time. (This has changed considerably with the advent of streaming videos)
2. It subordinates the viewers to the screen world: by starting the processes of projection-identification it decides what they see, hear and feel;
3. It is linear, thanks to which the story can be told.

Gene Youngblood, in his Expended Cinema writes about the future of cinema as follows:

"For thousands of young persons around the world today, the cinema is a way of living. As we find ourselves faced with increasing

leisure time, the camera will become more important as an instrument of creative living as opposed to its present role as conditioner of the drone like existence we now lead. I mean to suggest that the camera-either cinema, or video, or both-as an extension of our nervous system, functions as a super ego that allows us to observe and modify our behaviour by observing our "software" image just as world man modifies his behaviour by observing his collective super ego as manifested in the global video sphere. By creating new realities in video/cinema we create new realities in our lives". (14, p. 132)

Research has shown a strong connection between eye movements and comprehension, and scene perception studies have shown strong effects of viewing tasks on eye movements. Welles & Zugsmith while doing research on the opening scene of Orson Well's movie *Touch of Evil* investigated the effects of comprehension on eye movements during the film viewing. The evidence provided by this experimental case study suggested a systematic gaze behaviour. The eyes may not seem to be moving too much but the mind concentrates on the series of events/visuals that appear on the screen and wanders wherever the film maker wants that to. This mental perception is carried by the viewer outside the theatre and remains with him much after the film is over. The issues shown/discussed/pointed out in the film, even if they are trivial, are discussed, pondered and/or introspected upon long after. One would experience that the images are experienced in the mind even after one closes one's eyes-as if they stick to the inner layer of the eye.

Hugo Munsterberg in his book The Photoplay: A Psychological Study (1916) says that "The spectator is aroused by four major forms of processes-Attention, Memory, Imagination and Emotion". By interpreting this statement in context to the issue under discussion here we can infer that the viewer's attention on the images appearing on screen generates imagination which gives rise to emotions and thereby making its place in memory. If we look at the films like *Citizen Kane* (1941); *The Birdman* (2014) and so many others they could be considered some of the best

imaginative films that stick to mind and remain in memory. Not for nothing they are discussed time and time again right from their mise-en-scene to important sequences and also in their entirety.

Among the most prevalent theories in sociological analyses of films, the Reflection Theory, is based on a central assumption that the core themes of each period reflect their social conditions. Reflection theorists believe in penetrating the inner layers of a society. "Nothing can be valuable and useful but to analyse the films that are generated and displayed on the community" (Thomas, 2005: 61). Although the social layers and classes preserve tendencies, contradictions and attitudes through artistic works it has two major problems: One, it is broadly defined so it can be determined which aspects of society are reflected in art and which ones are not (there is always a debate about what and who is being reflected). Two, the relationship between film and society is a one-way trip influencing the society and ignoring the interaction of the films on the community. The theory of Functionalism is normally regarded the other side of the Reflection theory.The filmArt, in today's world, can't be classified under the heading of pure entertainment or reflection of social conditions. It has transformed into a philosophy for life having educational dignity. Hidden education through this medium tries to change and assess lifestyle, people's values and beliefs. Although the artist, as a member of society, tries to understand the existing conditions of society and tries to reflect those through his work, but while representing those at a deeper level than just public perception, he expresses guiding solutions for community. This way the art can be said to be an efficient tool via which more abstract concepts translate into more understandable and simpler concepts for the general public. One can enhance emotionality of concepts and, consequently, their impact factor. If the movies are generally termed Dream, then these Dreams have the capability of shaping the ideal image of a person or society.The new world expects artists to present a healing instruction toward issues, facts, events and problems that humanity is facing. But the secret of art is that it can create a new relationship of truth and lies. Perhaps that is why Heidegger says "art does not

discover the truth", but also "it creates relation with that" (Ahmadi: 2013: 6). Nietzsche showed that evaluating truth claims should be based on their strategic effects and not on the basis of their ability to disclose something as something separate, independent, non-contingent, non-random and independent of any human activity.

3.
Sociology Of An Industry-Production, Distribution, Exhibition.

(The chapter talks of the Film Industry-its production, exhibition and distribution. Shorts, Documentaries and Feature films. Technology involved the field of cinema and its changing character with the times. Cinema industry of Hollywood, UK, France, Germany, Russia, Japan, Italy, China and India. Important development in the Indian Film Industry over the years.)

The film industry can be divided into three stages: production, distribution, and exhibition. All audio visual material is conceived, planned and produced, it is then distributed via distributors/ distribution channels to reach the exhibitors where it is made available to the viewers.

Film production usually, but not necessarily, takes place in a studio.The films are of many kinds-feature films, documentary, scientific, educational, sales& promotional, animated, ad films etc. Films may also be black&white, colour, widescreen, largeformat, multi-screen or stereoscopic depending on the cinematographic systems and technological means used. Production of films can not happen without a close interaction of art and technology. There is an involvement of high labour inputof production staff and relatively high cost of material used. Usually there is a large number of creative workers/technicians/specialists that take part in the making of films.

Distribution is the process of making a movie available to the audience. It normally requires people who have a professional knowledge of marketing and distribution of cinema. Distributors have demarcated territories within which they operate but that is getting diffused after the advent of the digital medium. Distributor and exhibitor could be the same person or different people. Distribution requires having connections with a chain of theatres which can be hired for specified duration to exhibit the film. There could be separate distributors for television screenings.Generally, a distributor is a rights holder for a particular time period and a particular territory/area.

Exhibition has always happened in the theatres and sometimes in the open air theatres generally called the drive-ins. Now, of course, with the changed times and technology the exhibition is happening on cell phones, computers and new media which is hardly new anymore. Distribution/exhibition contracts can be on the basis of profit sharing, outright sale, specific rights, world rights, TV rights, satellite rights, total rights and so on.

United States of America

The cinema of the United States, generally known as that of the Hollywood, has been popular across the world since early 20th century. Hollywood is perhaps, one of the oldest and the largest film industry in terms of revenue. The other important film industries are those of the UK, Italy, China, France, Japan and India.

East coast-New Jersey was once the motion picture capital of America. The industry began towards the end of the 19th century with the construction of Thomas Edison's "Black Maria", first motion-picture studio in New Jersey. Hudson Palisades offered land at costs considerably less than New York City across the river which benefited the phenomenal growth of the film industry there at the turn of the 20th century. Other centres of film production included Chicago, Texas, California. David W Griffith, in the year 1910, started filming at Georgia Street in downtown Los Angeles. He decided to explore new territories around there which prompted his unit to travel several miles north to Hollywood, a little village that was friendly and enjoyed the movie company filming there.

Griffith then filmed the first movie ever shot in Hollywood In Old California, a silent movie. The studios and Hollywood grew. Before World War I, films were made in several American cities, but as the industry grew the filmmakers tended to prefer southern California . Their main attraction was the warm climate and year round sunlight there which made it possible to shoot their films outdoors year-round amidst the availability of varied scenery.

(Google)

By 1920s sound had also became widely used in Hollywood. *The Jazz Singer*, the first film with synchronized voices, was successfully released in 1927.A great achievement of U.S. cinema came about in 1937 in the form of theWalt Disney's animation company. Disney created the most successful film of its time, *Snow White and the Seven Dwarfs*. This distinction was promptly topped in 1939 when Selznick International/Clark Gabel created the most successful film of all time *Gone with the Wind*.

By around mid-1920s Hollywood had four major studio set-ups-Metro-Goldwyn-Mayer, Paramount, Fox and Warner Bros. All these studios at that time operated like an assembly line of some automobile manufacturing company turning out picture after picture.Each studio produced a distinctive style of entertainment, depending on its corporate economy and the personnel it had under contract. One of the ways used to support the studio system was that of selling multiple films to a theatre as a unit. For most of the

40s this was five films with one big A category film in the package. Till around 1945 the studio system produced as many as 7,500 features, every one of them carefully controlled from conception stage to the delivery. The studio system, however, ended in 1948 with the U.S. Supreme Court's decision in the case known as United States vs Paramount, banning block booking. The court ordered the studios to divest themselves of all theatre holdings. By then the television had arrived and so had the freelancers.

During the World War II, the Hollywood film industry worked closely with the U.S. government and supported its war-information campaign. Immediately after the war on Japan the government created a Bureau of Motion Picture Affairs for production of entertainment features with morale-boosting themes and messages projecting the "American way of life." This to educate citizens on the civilian responsibility and boosting the moral of the fighting forces. Some of the best examples of such work are Frank Capra's seven-part series *Why We Fight* (1942-44), John Ford's *The Battle of Midway* (1942), William Wyler's *The Memphis Belle* (1944), and John Huston's *The Battle of San Pietro* (1944).

As the industry grew it also resorted to marketing in order to sell its content to largest possible audience."At the turn of the 21st century, the Motion Picture Association of America (MPAA) member companies spent an average of $47.7 million to produce a film and $31 million to market it, and in 2010, Hollywood studios spent a total of $3.6 billion to advertise their motion pictures" (via Open edition Journals-'Cinema and Marketing' by Nathalie Dupont et Joël Augros). But cinema is not like a soap or a brush…cinema is something people do NOT NEED, it is something they voluntarily go to for entertainment or enjoyment or to get informed. The marketing of cinema, therefore, has to be differently done specially for the films produced by the independent producers. Releasing trailers, creating a buzz about the films or creating a controversy have been very popular means of marketing of cinema since beginning. Ratings in the newspapers, interviews on the television, printing stationary/clothes with the title of the film etc. are in the same line. This style of marketing may vary marginally but is true of all cinema marketing all over the world.

United Kingdom

The United Kingdom, because of no language barrier, became Hollywood's first major foreign market for sound films. The British cinema produced quite a few film artists. One major British talents to emerge after the introduction of sound was Alfred Hitchcock, who directed a series of stylish thrillers for British International Pictures and before moving out to Hollywood in 1939. (François Truffaut, the French director, interviewedHitchcock-which went on for eight days-on his 63rd birthday and has written that "Hitchcock had given more thought to the potential of his art than any of his colleagues".) American cinema in Britain steadily grew since the 1920s. While there were many attempts to hold back the power of American production, distribution and exhibition not much could beachieved. The British government, in 1927, passed the Quota Act which demanded exhibitors to ensure that at least 5 per cent of films screened in Britain were British. This figure, the government said, should rise to 20 per cent by 1936 (Murphy, in Barr, 1986, p. 52).

The year 1936 was the 'golden age' of British cinema when the production there reached an all-time high.The studio system in Britain was challenged under the anti trust laws (1948) by a Supreme Court ruling which sought to separate production from the distribution and exhibition. This ended the studio system. By 1954, with television competing for audience and the links between production studio and theatre chain broken, the historic era of the studio system finally came to an end.Around the 1960s American studios returned to financially supporting British films but by 1970s they started cutting on British productions and withdrawing from financing them totally.In 1980 only 31 British films were made in the UK. Then came some large budget films and some big name directors like David Lean, Ismail Merchant, E M Foster, Ronald Jeffe and others. With the Channel 4 foraying into the film production, talents from television also moved into feature films and the investment in film production also rose dramatically.The beginning of the 21st century saw Asian British cinema assert itself at the British box office, with films like *East Is East* (1999) and

Bend It Like Beckham (2002). In 2010 the Film Council UK was merged with the British Film Institute. A 2014 survey suggested that British-made films are generally more highly rated than Hollywood productions, especially considering the low-budget UK productions(Wikipedia.org). The UK has three large film studios with world class facilities-Pinewood, Shepperton (which is part of the Pinewood Studios group) and Leavesden. The distribution sector in the British film industry has always been dominated by the American multinational film companies which means that much of the profit earned on films goes to American companies.

France

French can, in a way, claim to have invented the concept of cinema. A 50 second film, *The Arrival of a Train at La Ciotat Station* (1895) by the Lumière brothers could be said to be the birth of the medium. But among the early pioneers who made films with narrative value was Georges Méliès. Film making in France, post-World War I, had declined considerably. Small studios were forced to lease their facilities to independent companies. These independent companies would often produce a single film. This method of film production lent it self to experimentation, encouraging the development of what we know as the Avant-Garde movement. While quite a few filmmakers contributed to the prominence of French cinema the three most important were René Clair, Jean Vigo, and Jean Renoir. Important names mentionable in the French theatrical writing are Alexandre Astruc and André Bazin who moulded an entire generation of filmmakers in France and,perhaps, the world. François Truffaut, Jean-Luc Godard, Claude Chabrol, Jacques Rivette, and Eric Rohmer are some of the major directors of the French New Wave cinema. The idea of New Wave was to consider film as a form of audio-visual language and the filmmaker is a writer who writes with light. Some of the first films of this new movement were Godard's *Breathless (À bout de souffle*, 1960), starring Jean-Paul Belmondo, Rivette's *Paris Belongs to Us* (*Paris nous appartient*, 1958).The disruption caused by the war saw the Avant Garde regain the upper hand, with Robert Bresson's *Diary of a*

Country Priest (1951). The New Wave triggered some brilliant film-makers who got associated with the movement-Alain Resnais, Agnès Varda, Jacques Demy, Louis Malle and Eric Rohmer but by the end of 1960s the French New Wave began to peter out. Realism, however, made a comeback in the 1990s with Sam Raimi, Terry Gilliam and Barry Sonnenfeld and Jacques Audiard with *The Beat That My Heart Skipped* (2005) and *A Prophet* (2010). The seventies saw politicisation of cinema in France with film makers making reference to political scandals of the day. It was also in the 1970s that because of the growth of television and dwindling economy the audience in the cinema houses declined. Situation got worse in the eighties when the government had to pass legislation that Feature films could be telecast on TV only on three days of the week. Television by then had become the main source of revenue. But cinema, in the 1990s, had dramatic reversal of its fortunes with increased source of funding and country's increased economic growth.As said above the 2000s are particularly good for the French cinema with return of the New Wave, tsunami of talented film makers and rich diversity in styles of film making. Films today are being made on social and political themes reflecting public's social concerns and country's growing immigration problems.

At a glance French film industry is doing wonderful with the country achieving third-largest box office haul in 2017.Almost 60 French productions or co-productions are selected for the Cannes Film Festival year after year. But on a closer look one witnesses the cracks. Many distributors are in dire straits. Major companies like Wild Bunch and Europa Corp are sinking. Some banners have consolidated, including Mars Films, which sold 30% stake in the company to Vivendi. There are others like MK2, which focus on exhibition and international sales, compelled to shut down their distribution businesses or, like La Belle Co. who called it quits. "The production of French films has nearly doubled in the last 20 years, but the number of admissions per French film has dropped by an estimated 20% since the early 2000s," says financier Didier Duverger. One of the reasons for this could be that France's distribution system model requires a big upfront investment and a

minimum guarantee in Prints & Advertising. "The market is getting tougher and more competitive," adds David Grumbach, CEO of Bac Films, "There are too many companies bidding for the same films, so acquisition prices often get out of control. And because so many films get released in theatres, one movie always chases another, and we have to spend more to maximize the visibility of our releases and stay on screens longer than a couple weeks." Victor Hadida, co-founder of distributor Metropolitan Filmexport expresses his pain when he says, "Distributing films is like playing roulette, and there is no safe bet."

Germany

The earliest cinemas in Germany were set up in cafes and pubs by owners who saw a way of attracting more customers. First dedicated cinema house was opened in Mannheim in 1906. By 1910 there were over 1000 cinemas that started operating in Germany. At the end of the First World War the industry opened itself to the international film industry. The film Industry in Germany found it self in a position of relative strength in the early years of sound and it produced quite a few important films during that period e.g. Josef von Sternberg's *The Blue Angel* (1930), GW Pabst's *Westfront* 1918 (1930) and *Kameradschaft* (1931). The most influential, however, was Fritz Lang's *M* (1931), which utilized a dimension of aural imagery to counterpoint its visuals in the manner of Alfred Hitchcock's *Blackmail.*

(Still from 1927's Metropolis by Fritz Lang -the first feature length science fiction film in history which was produced at Studio Babelsberg, Germany. Pic. Courtesy-sififilmhistory.com)

After Adolf Hitler took power in 1933 the German film industry came under complete control of the Nazi Ministry of Popular Enlightenment and Propaganda.The uncertain economic and political situation in Weimar Germany led to a number of film-makers and performers immigrating to the US but despite the emigration and political restrictions, the period was not without technical innovations-for example the introduction of Agfacolor film was started during this period. One of the most important and influential movements in cinematic history is the German Expressionism. Unlike many other cinematic movements, Expressionism doesn't belong to filmmaking only, it existed much prior to the invention of cinema. German Expressionist cinema has close-knit ties to architectural design. Films such as *The Cabinet of Dr. Caligari* and *Metropolis* could be cited as its perfect examples.

(Still from Cabinet of Dr Calligari, courtesy- dw.com)

Early German films believed in having visually striking sets and makeup which were the key to the style of the expressionist films.After the division of Germany the East German cinema profited hugely from the existing film infrastructure. UFA studios, lay in the Soviet occupied area which enabled film production to start off more quickly than in the western parts of Germany. The authorities in the Soviet Zone were keen to re-establish the film industry. They issued an order to re-open cinemas in Berlin in May 1945. In 1970 many film-makers, as a result of restrictions on their work, left the GDR (German Democratic Republic) and settled in the West. New German Cinema, by the 1980s, had begun to show signs of fatigue. It was on 9 November 1989 that almost half a million people gathered in East Berlin and as a result of protest the Berlin Wall dividing communist East Germany from West Germany was demolished.

With the development of television in the Federal Republic in 1952, cinema attendances continued to grow through much of the 1950s. It reached a peak of 817.5 million viewers in1956

(Wikipedia.org). The majority of the films of this period were meant only to entertain the audience. Germany has had a very long tradition of cooperation with the film industry of other European countries. Since 2000 there has been a general resurgence of the German film industry. It has a higher output of films earning improved returns at the box office. German film's golden period was 1920s and the industry has never regained that technical excellence or popular appeal. The main production incentive today is provided by the government's Deutscher Filmförderfonds (German Federal Film Fund)even for digital film making. In 2015 they launched a film & TV funding program entitled "German Motion Picture Fund".

Soviet Russia

Constructivism was an artistic and architectural philosophy that originated in Russia around the beginning of 1915. This was developed by Valdimir Titlin and Alexender Rodchenko. The philosophy aimed to reflect modern industrial society.The development of the soviet film industry was at that time linked with constructivism. Films around the 1920s addressed major social and political events of the time. An important film of this period is Sergei Eisenstein's *The Battleship Potemkin*-Important because it not only depicted events of the 1905 revolution but also its technical excellence. It was as early as 1927 that the Soviet engineers PG Tager and AF Shorin had designed optical sound systems. Sound reached Soviets a little late. Their films were technically inferior to those of the West that's why, perhaps, the Soviet filmmakers continued to make silent films until the mid-1930s. Some of the prominent films made there were Lev Kuleshov's *The Great Consoler* (1933), Dziga Vertov's *Symphony of the Donbas* (1931) and *Three Songs About Lenin* (1934), Sergey Eisenstein's *Bezhin* Meadow (1935). It was also in the year 1935 that an International Film Festival began in Moscow. Most of the films produced in the Soviet Union at the time were propaganda. It was Eisenstein who was powerful enough to make films like *Alexander Nevsky* (1938) whose contrapuntal sound track is a classic of its kind. In his stylized

film *Ivan the Terrible, Parts I and II* (1944-46), he came out as a veiled critique of Stalin's autocracy.After Stalin, the filmmakers were given freedom to film whatever they believed audiences wanted to see in their films. The industry, however, remained a part of the government and any material found politically offensive or undesirable, was edited out or shelved. It was in the year 1986 that an official reform process-perestroika-was initiated in order to lessen the power of control of bureaucracy over the medium. Several Soviet films like *War and Peace, Dersu Uzala, Moscow Does Not Believe in Tears* have been Oscar winners. The system's history, however, has been that of an uneasy compromise between the forces of central authority and local forces. In the USSR (now Russia) there are studios producing feature films. The most active are Mosfil'm, Lenfil'm, the Gorky Film Studio, the Dovzhenko Film Studio, and Belarus'fil'm. In view of a significant increase in the output of feature films it has become almost necessary to decentralize control over the creative process.There are around 400 private production companies in Russia today. The studios have 107 shooting pavilions and there are almost 23 private companies on the Russian market that rent their equipment of all kinds to the production teams (Wikipedia.org). Recently the depreciation of the rouble had led to a drop in the revenue and interest of foreign producers in the Russian market. The drop also threatens to reduce revenues for the entire film industry. The digital revolution, however, has paved the way for increasing the number of films reaching theatres from 280-350 in 2004-2011 to 400-450 (Wikipedia.org). The same is true for a distribution system that has emerged with considerable success.

Japan

Japan has one of the oldest and the largest film industry in the world. Kabuki theatre of Japan has had a major influence over it right from the beginning. In the year 2010 it produced fourth largest number of films in the world. The first Japanese film production studio was built in 1909 by the Yoshizawa Shoten company in Tokyo (Standish, Isolde A New History of Japanese Cinema: A Century

of Narrative Film. New York). Japanese cinema grew in the 1910s.Reforms happened around the 1920s and studios such as Shochiku and Taikatsuthat opened around that time aided these reforms. Japanese films, around this time, also gained popularity against the foreign films."In Japan, as in the Soviet Union, the conversion to sound was a slow process: in 1932 only 45 of 400 features were made with sound, and silent films continued to be produced in large numbers until 1937" (Britannica.com). Prior to World War II, the domestic popularity of sound films in Japan enabled the motion picture industry to become quite prolific releasing almost 400 films a year catering to the nation's 2,500 theatres. Most of these films had one purpose-entertainment. Japan's major directors, however, also turned to making cinema of social comment called "Tendency films", such as Ozu Yasujiro's *Hitori Musuko* (*The Only Son*, 1936) and Mizoguchi Kenji's *Naniwa Hika (Osaka Elegy*, 1936) and *Gion no Shimai* (Sisters of the Gion, 1936). The Japanese New Wave (Nuberu bagu) originated following the end of World War II. This challenged the established ways of filmmaking with innovative editing, composition and narrative techniques. Actually it was around 1955 that the popular Japanese studios created this movement in order to regain the public's interest in new releases. Japanese New Wave cinema must be remembered for its analytical, philosophical approach towards Japan's societal issues. This can be understood from what film Director Sejjun Suzuki has said- "Why make a movie about something one understands completely? I make movies about things I do not understand, but wish to." Some of the important names in the new wave cinema of Japan are Seijun Suzuki, Hiroshi Teshigahara, Nagisa Oshima and Akira Kurusava.

(Courtesy: tasteofcinema.com)

After Japan's defeat in the World War II, movies produced in Japan were managed by GHQ's (General Headquarters) subordinate organization CIE (Civil Information Educational Section). It is said 1950s was the Golden Age of Japanese cinema. The first Japanese film in colour was *Carmen Comes Home* directed by Keisuke Kinoshita which was released in 1951. The year 1954 saw two of Japan's most influential films released-Kurosawa's *Seven Samurai* and Ishiro Honda's *Godzilla*. It was in the 1960s that the Japanese cinema reached its peak both in terms of films produced and the audience that went to the theatres. However, both of these dropped heavily in the 70s because of the rise and rise of television. The multiplexes came up in Japan in 1990s. Japan had around 7,457 theatres during the golden age of cinema in the 1960s, but the growth of television saw this number going down however the number began rebounding in 1995. Today the increase in the number of screens is the largest factor in the upturn in box office revenues. In Japan, today there are three major producers of cinema-Shochiku, Toei and Toho and the leading independent distributors of films are Asmik Ace Entertainment, Cinequanon, Gaga Communications, Humax, Nippon Herald Films and Toshiba Entertainment. (Japan economic monthly).

Italy

It was in the year 1896 that the first Italian director Vittorio Calcina got into collaboration with the Lumière Brothers and filmed *Pope Leo XIII*. For Art cinema Italy is the birthplace. It is the stylistic aspect of film that has been the most important factor in the Italian cinema. The Italian film industry took shape between 1903 and 1908, led by three major organizations: Rome based Societa Italaiana cines and two Turin-based companies Ambrosio Film and Itala Film. Early films like Mario Caserini's *Otello* (1906) were adaptation of books and stage plays. It was Enrico Guazzone's 1913 film *Quo Vadis* which became one of the earliest "blockbusters" in cinematic history. It was also, perhaps, the first film which made use of thousands of extras and a huge and lavish set. It was between 1911 and 1919 that Italy became home for the first avant-garde movement and futuristic cinematography. But immediately after the World War I the Italian film industry struggled against rising competition from the American films. Itwas generally a light comedy era in Italian movies. In 1934 the Italian government created the General Directorate for Cinema which provided everything to a filmmaker-from technical services to the theatres. It even provided for a school for young film aspirants. "During this period, Mussolini's son, Vittorio, created a national production company and organized the work of noted authors, directors and actors (including

(Wikipedia.org.)

even some political opponents), there by creating an interesting communication network among them, which produced several noted friendships and stimulated cultural interaction" (Wikipedia.org). Italian Neo realism is one of the most important phenomena in the film history. It sprouted in the wake of the World War II. It began a trend that aimed to provide insight into the contemporary Italian society of the 1940's. The films associated with Italian Neorealism focused on portraying Italy removed from Fascist influence. Neorealism is said to have been used for the first time in Luchino Visconti's 1943 film. *Ossessione*-a film based on a 1934 novel *The Postman Always Rings Twice.*

Poetry and cruelty of life both, however, were beautifully synergised in Vittorio De Sica's *Shoeshine* (1946) and *The Bicycle Thief* (1948). These two films inspired many film makers like Raj Kapoor, Satyajit Ray and Bimal Roy in India. Although *Umberto D*. is considered the end of the neorealist era, Federico Fellini's *La Strada* (1954) also falls in that category. Italy in its cinema has confronted both the nation's history and modern configurations of labour and gender relationships. Christopher Williams has written, "Italian neorealism is a triumph of cinema's ineluctable march thorough primitive aspirations and technical developments to a repossession of it. A repossession through love or friendly persuasion…" Federico Fellini undoubtedly is one of the most famous Italian directors. His directorial voice is characterized by his fixation of combining the essence of dreams which are, at the same time, politically charged. Around the 1940s Italy became a major destination for filming for American films. During 1950 and 1970 were the heydays known as '"Hollywood on the Tiber" when quite a few famous names in world cinema made films in Italy. With the release of 1958's *Hercules* the Italian film industry entered the US film market. The seventies can be called the days of light hearted sex comedies or what is generally known as the era of 'trash films'.The nineties have seen a new beginning where a new generation of directors has endeavoured to return Italian cinema to its glory. One of the most noted film of this period is Giuseppe Tornatore's *Nuovo Cinema Paradiso (Cinema Paradiso)* and Roberto Benigni's *La vita è bella (Life is Beautiful)*.

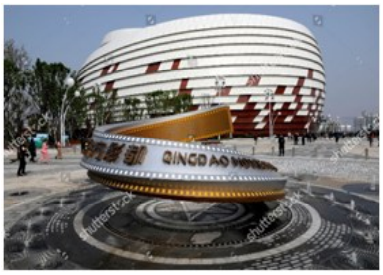
(Courtesy: siciliaconvention.com)

In the 2000s, however there are quite a few film makers who are doing some excellent work-both in cinema and in TV. In terms of distribution and visibility the Italian cinema suffers some weaknessesas compared to its American equivalents which have been widely distributed and proved extremely successful in theatres. One reason why cultural Interest films are said to be not circulating as well as films from other major European films is because international distributors tend to prioritize those films which display conventional quality indicators (major awards, major directors, festival presence and a strong clear story). These indicators, however, are true for both Italian and the films from the other European film industry.

China

Although cinema came to China in 1896 the first Chinese film, *Dingjun Mountain*, could, however, be made only in 1905.The film industry then was based in Shanghai but today it has also spread to Taiwan and Hong Kong. Chinese consider 1930s as the 'golden period'-the era of the Leftist cinema movement. As a result of dispute between nationalists and communists some film makers are said to

have migrated to Hong Kong and other places.This gave rise to a "Solitary Island" period in Shanghai where only the remaining film makers worked. After the 1941 occupation and till the end of the war in 1945 the film industry remained under Japanese control. Second "golden era" however, began at the end of the war when the production in Shanghai resumed again. After the communist revolution in 1949 China banned foreign films. The film industry was at a standstill from 1952 to 1972. The industry flourished again at the end of the Cultural Revolution with films like *Evening Rain* (1980) and *Legend of Tianyun Mountain* (1980). Till the 1990s Chinese cinema grew and made some memorable films which were appreciated around the world. Films like *Red Sorghum* (1987), *The Story of Qiu Ju* (1992) and *Farewell My Concubine* (1993) won major international awards.The international commercial success, however, came from films like *Crouching Tiger, Hidden Dragon* (2000) and *Hero* (2002) which gave impetus to co-productions and Chinese language films in the domain of international cinema. China, today, is the home of the largest movie & drama production complex and film studios in the world, (the Oriental Movie Metropolis and Hengdian World Studios). In 2010 it was the third largest film industry by number of feature films produced annually (The Hollywood Reporter).



(Movie MetropolisCourtesy: Shutterstock) (Hengdian Studio Courtesy-scmp.com)

In November 2016, China passed a film law banning content deemed harmful to the "dignity, honour and interests" of the People's Republic and encouraging the promotion of "socialist core values",

approved by the National People's Congress Standing Committee. (Atimes.com). Due to industry regulations, films could be allowed to play in theatres for one month. Today there is a growing number of young film makers who are making films in extremely low budgets using digital equipment. These films are generally made outside the 'film system'and mostly for the international film festival circuit. Because of the high technical knowledge among the young people 3D animation films have almost become the mainstream. Space science films have also risen in China rapidly. It is the second-largest film market in the world by box office receipts (Kevin Ma-Film Business Asia). There were 299 cinema chains and 24,317 screens in the country in 2014. The country added about 8,035 screens in 2015 (China FilmIndustry Report 2014-15). Huayi Brothers Media Corp (HBC) is China's most powerful and independent entertainment company.

(Courtesy: Variety.com)

India

It was (Swami kannu) Vincent, who built the first cinema in Coimbatore in TamilNadu, introducing what he called the "Tent Cinema". It was called a tent cinema because for this a tent had to

be put up on a piece of open land and the films were screened there. Vincent is credited for bringing the cinema to the south India. As has been written above the first Indian film released in the country was in 1912. It was Dadasaheb Torne's *Shree Pundalik*. Followed by Dadasaheb Phalke's *Raja Harishchandra* in 1913. Both films were drawn from ancient scriptures and both were in Marathi language.

ENGAGEMENTS

OUR PICTURES HAVE THE POWER OF ARRESTING ATTENTION. CROWDED HOUSES NIGHTLY. BY PUBLIC REQUEST WE CONTINUE

A DEAD MAN'S CHILD

That most thrilling drama. That most sensational arrest.

Also

PUNDLIK-PUNDLIK

that Popular Hindi Drama. Almost half the Bombay Hindu population has seen it last week and we want the other half to come before it ceases of programme takes place. Also the new

NEW SCREAMING COMICS.

Don't fail to come to-night and bring your friends.

CORONATION CINEMATOGRAPH

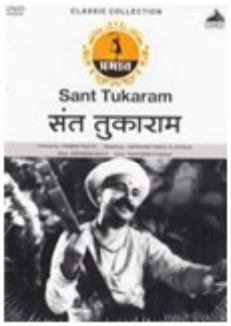
DANDHURST ROAD GIRGAUM.

(Courtesy: Times of India) (Raja HarishchandraCourtesy: www.nashik.com)

This was the time when films were also being made in other languages like Hindi, Tamil and Telugu. Nataraja Mudliar was the first one to have established South India's first film studio in Madras (now Chennai). Very soon this new medium gained popularity across the country. In 1927 the government of that time formed Indian Cinematograph Enquiry Committee (ICC) the sole purpose of which was to promote British films in India. With the arrival of the talkie in 1931, *Alam Ara* and *Kalidas* were produced. Also around that time the first Bengali talkie film-*Jumai Shasthi* arrived.

Film making till this time was an individual enterprise and personal or group endeavours. Proper studio days can be said to have started in 1931 with New Theatres in Calcutta, and in 1934 with Bombay Talkies in Bombay, Prabhat Studios in Pune. *Sant*

Tukaram, a 1936 film produced by Prabhat Studios became the first Indian film to be screened at Venice international film festival. It was judged one of the three best films of the year.



(Courtesy: induna.com) **(Courtesy: osianama.com)**

Studios provided a kind of institutional space where almost everything was in-house-from technicians to equipment to actors to laboratory. They also gave enormous creative and cultural energies to the institution. Studio-filmmaking, which was the dominant mode of film production till about the 1950s in India provides for its own periodization.Bombay had developed a studio system comparable to Hollywood's-a factory-based mode of production dominated by a number of powerful firms. Studios had collective control of distribution as well as production but this control diminished considerably in the post war era when a lot of independent producers and freelance talent came up. Commercial Television in India arrived quite late but that broke Studio system completely. This not only decentralised the process and brought professionalism but also enhanced technical excellence (in view of availability of trained cinema graduates).

Distribution around this time used to have a network of distributors who would buy films on commission or outright or on profit sharing basis from the studios and deliver them to the theatres. Distribution was a big business. Naaz building located on Lamington Road, Bombay was famous abode of distributors at one time.

The first chain of Indian cinemas, Madan Theatre was owned by Jamshedji Framji Madan. Chain of Minerva theatres was owned by Sohrab Modi who also owned the production company by the same name.

In India film production,distribution and exhibition completed 100 years in 2013. Today, it is a highly evolved and professionalised industry. Indian film makers have been on a steady learning curve and have achieved a status that is recognised world over. Films in India might have begun as a personalised family kind of business but post 1920s the business flourished and a lot of studios came up in Bombay and Madras. Activity increased with the advent of sound.

Important Developments In The Indian Film Industry

1890-1920	1930s-40s	1950s-60s	1970s-80s	1990s-2000	2000 onwards
-Silent movies -Imported equipment -Affordable tickets	-Talkies -Studio -Regional films	-Golden age -FTII opens -Improved technology	-Bigger Budgets -Women make movies	-Digital Sound -3D -VFx -Tap Diaspora	-Industry status -Multinational Distributors

(Source: News reports; IMaCS Research)

Today, Indian films are no less than the most technically advanced films from anywhere in the world, but what they may, however, lack in is the cerebral/imaginative/creative quality.This is perhaps because the new and young film makers are western educated with western mindset and with no cultural roots of their own so they, in their minds, seem a bit confused in planning/ choosing the subject/characters and their treatment. Their main aim seems to be entering their films in the Oscars and other international

film fests. There is no harm in that but an artist of any stream has to understand that he has to delve on local issues which have a universal appeal. This way the world will take notice of both the art and the artist. This also justifies the fact that the films are a socio-political art therefore the local culture and the local politics become important. But with the availability of high quality digital cameras, easy editing setups and other equipment it is much easier to make films today. If one feels one has a story to tell one can easily go ahead and turn it into a movie even with a shoestring budget. However, in this day and age when technology is playing a crucial role in each and every aspect of our lives, entertainment and cinema has also gone through a major revolution. Making a film may be easier but it's only half the battle won. Film distribution is not easy.

There was, not so long ago, a time when there were certain big film distribution companies that used to buy distribution rights from producers. These distributors had more control and had defined territories and channels. Today all one can do as a filmmaker is to hold shows for distributors/distribution companies and hope that someone/channel buys the film. Another option available is self-distribution. But the general impression that persists is that the self-distribution is equal to accepting failure and most producers refrain from adopting that line. Today producers can also explore several other exciting options. Through internet film distribution that easily reach out to a global audience. Online platforms like Amazon and Netflix are constantly in search for good, varied and engaging content. Once audiences are hooked on to one's content and it invariably reaches out to a bigger audience. In many cases, other traditional distributors also approach to buy film distribution rights of such movies. Even self-distribution is slowly becoming more powerful which gives filmmakers more control over their exploits as they have first-hand access to the marketplace. This way the producers do not have to go through a third party to market or distribute their films. Dependencies have faded away. But in the end nothing is going to work if the film is bad and does not engage the audiences or entertain them.

With the rapidly changing times the movie business is always changing. It can be difficult to tell the difference between struggle and outright decline. The 2019 box office is down nine percent from last year, and soon the theatres' Netflix battle will be joined by Disney+, Apple+, Warner-Media, and more. Even Hollywood is worried. Recently when The New York Times assembled a collection of influential figures from the film industry to assess the state of movie going. The result was a multifaceted collage of alarming messages. (www.indiewire.com).

COVID-19 has upended the global film industry, halting film production and closing cinemas. Even before the pandemic, however, streaming video on-demand (SVOD) was having a huge impact on the industry. The pandemic is accelerating the ongoing transformation in movie production, distribution and consumption. Marketing and financial wizard Joe Russo rightly says, "You've got so many options for viewing content that there has to be a need for you to leave your home. What is going to drive you to do that?"

4.
Sociology of An Audience

(Abstract character of the audience which in reality is diverse and constantly changing. It is a product of social context of shared cultural interests. Cinema audiences in India and the world. Influences that effect the movie going choices. Convergence of TV and OTT. Audiences and their viewing patterns during the Pandemic.)

Our notion of an audience is that of a physical gathering of people watching something in a certain place-a set of spectators for a public event. For most mass media the audience is not normally observable except in direct ways, therefore, the term audience can be said to be abstract in character. It is in reality-diverse and constantly changing. It is a product of social context of shared cultural interests. The audience can be:

A. Mass-a few people

B. Group-where the audience is large and anonymous.

C. Market-where audience gains convergence to the market.

Here we are concerned with the audience that consumes the product-cinema-created for profit, therefore, the market.

In order to support the economic and cultural impact of the film industry the audience is fundamental. Mass appeal films are created at a huge cost and are supported by massive marketing efforts. That money has to be recovered in addition to the profits. Profits can be small or huge depending how the audience has taken to the product. Be it single screen theatre or multiplex or OTT platform it is the audience that is vital for any cinema movie to

succeed to make profit. And audiences, today, have more choices than ever before of where, when and how to watch films. The screen industry is seeing transition as never before, the distribution mechanisms are seeing convergence and access points are getting increasingly fragmented. There could, therefore, be no better time than this to take stock of cinema audiences.

In addition to being a socio-political art, cinema right from its production stage to consumption, is also a collective art. It requires a group of people to produce it, a group of people to process/edit and put everything together and it then requires another set of people to consume it or view it. It is this group of consumers/ viewers which make the whole art viable, profitable and relevant. People of different class, age and profession come together as film audience to watch these movies in theatres. Now, of course, with the new technology, people have a choice to view it on their own screen but still the product is watched by a lot of people-collectively or individually.Whatever be the case the consumer/viewer/ audience is the one that receives communication from the same source, but are not active participants and do not necessarily communicate with each other.

Historically the film illustrates the struggle of class and image. This approach is central to the theory of cultural legitimacy of Pierre Bourdieu. He argues that the practice of a cultural activity depends on the degree of legitimacy and social position of those who practice. In the case of cinema, one would find a particular sonority to get to the relationship between the bourgeois classes and popular classes. The cinema has been a major invention in the world of entertainment. On introspection one would find that the cinema and its audience have, since its evolution, been in a very close relationship irrespective of cultures/classes and societies. While films have echoed the voice of the people and also given voice to the people, films have also exploited the most fragile feelings (violence, pornography) of the large masses. Yet the film economy exists on significant increase on audience.It is the evolution of image production technology that has transformed the relationship between cinema and its consumers. Things have lately multiplied

to the extreme individualization of the relationship between product-consumer. It is the 'reality' of the screen that becomes the reality of the viewer that binds him, engages him and emotes him. French philosopher and sociologist Edgar Morin writes: "There are two ways to conceive of the cinema of the Real: the first is to pretend that you can present reality to be seen; the second is to pose the problem of reality. In the same way, there were two ways to conceive cinéma vérité. The first was to pretend that you brought truth. The second was to pose the problem of truth." The question of what remains of artistic creation after the passage of the technological revolution is constantly being asked, discussed and interpreted in ways more than one.

Mainstream cinema in India caters to an unimaginably diverse audience. There are 16 recognised major languages in India but in reality there are hundreds. Viewers differ not just in class, region and religion but also in culture, age, gender and education. While most of the world cinema targets a niche market, Indian films survive on this diversity for a broad appeal. The popular film addresses a habituated audience (Srinivas, 1998) audiences which strike relationship with the films based on long 'acquaintance' with them. The social experience of movie-going is, most of the times, as important as the movie itself. Also important is the manner in which the film exhibition is organized in order to anticipate the social aspects of the event.

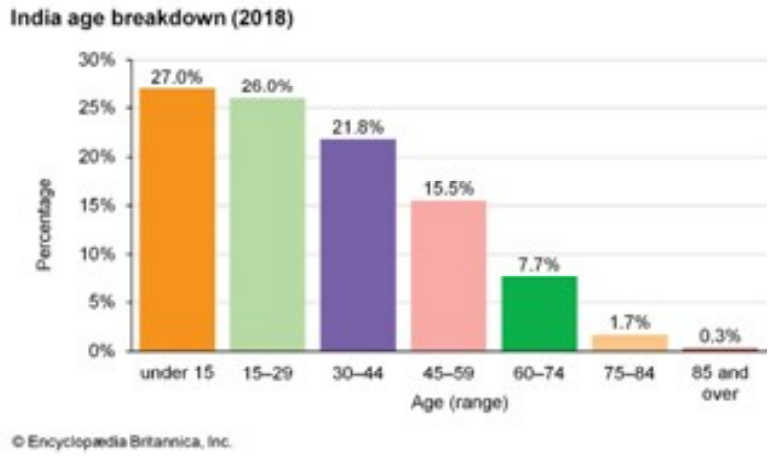
Cinema audiences in India extract more from their movies than audiences anywhere in the world. Repeat viewing is a very common phenomenon with Indian audiences which cuts across the barriers of age and gender. Knowing the movie well allows total involvement with the film as a viewer. It is normal to see people shout out comments to the screen, murmur to characters, give them advice and defend or curse them. Audiences sometimes take over a scene and reconstruct its meaning and impact. Sometimes the scenes on the screen are mocked, sometimes ridiculed and sometimes imbibed with emotions. This may not be true of the audiences in the West neither in terms of the behaviour at the places of exhibition nor while or after the viewing of cinema. Therefore, in more ways

than one, Indian audiences are closer to the contents of the movie as compared to their Western counterparts.

(Courtesy:tfipost)

(Courtesy: news.usc.edu)

The last decade has brought some major technological changes in cinema production, distribution and consumption. Marketing has become more aggressive, distribution more planned and multi-streamed and there are more screens delivering more content in more ways than one. The consumer desire for diverse media platforms have presented opportunities for growing market demand but there have also been challenges in meeting these demands in an increasingly fragmented environment. Now after the Covid-19 pandemic the movie watching in theatres is bound to get altered. The new hygiene regulations might disallow many practices that movie audiences in India thus far took for granted. Although the multiplexes are cleaner, luxurious and better than the earlier single screen theatres they still seat the audience in groups and, if the house is full, the distancing can be impossible.



Although the industry-all over the world-lacks robust and exact data about the diversity of film audiences a 2017 report titled 'At ATheatre NearYou' by the advertising unit of media agency GroupM, says 53% of the people visiting movie theatres were women (Lata Jha in Live Mint). Even the Motion Picture association of America (MPAA) had found that the women comprised 52 percent of all 2016 moviegoers-marginal increase of 51 per cent from 2015.In the UK in overall cinema audience males typically overweigh females. In 2017, males accounted for 52% of all cinema admissions but made up only 49% of the UK population. The proportion of men and women in the cinema audience is more aligned to their age profile. A British Film Institute report of 2017 suggests that the age of the audience for watching films on television shows a different pattern to that of cinema audiences. Individuals who watch films on television tend to be in the older age groups, with more than half the audience aged 45 or over. These findings although are true for Britain, they are more or less true for almost all over the world. Of course, a lot will depend on the genre of preference and time of telecast of the movie in the region. In this connection (independent cinema office. org. uk) did some surveys

and came up with the findings on the social aspects of leisure and on four influences affecting the choice of movie going activities:

- Group Composition: one who goes to cinema with: family, friends, or alone?
- Mental And Physical Energy: Some are highly motivated and encourage friends to join them. Others are tired after work or have family commitments.
- Location: How far or near is the theatre/multiplex, how much time will it take.
- Deals & Events: Given the relatively high cost of going to a multiplex-cheaper morning shows or family tickets could be attractive.

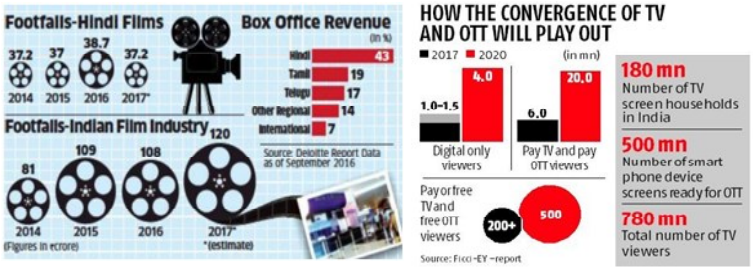
Josephine Dolan in her Paper 'Older Women and Cinema: Audiences, Stories, and Stars'writes:" In the context of multiple movie exhibition platforms that are undermining cinema theatre attendances-film journalists, the Motion Picture Association of America, the British Film Institute and websites such as Box Office Mojo are consistent in highlighting the "silver" audience as both an emerging and profitable sector, and the saviour of theatre exhibition." Perhaps, because theatre audience is not the only audience. Audience today has so many options. FICCI (The Federation of Indian Chamber of Commerce and Industry) in its report for the year 2018 has said the following;

1.Films in 29 other (than Hindi) Indian languages account for approximately 75% of the films released but they contribute approximately 50% to the annual domestic box office collections.

2.Viewership at the evening prime time on Television contributes to more than 40% of viewership.

3. India will be the second largest online video viewing audience in the world by 2020.

4.87% kids in 2-14 age group watch non-kids channels while only 13% watch kids channel.



With the advent of internet and sharing the content via the World Wide Web, there has arisen a tremendous need for tools to measure and assess the users of web sites and OTT platforms. Advertising on television and radio is historically based on statistical measurement of audience support. Even if a web site is not advertising-supported the site owners want to know about their audience feedback. Therefore, technology has developed an online audience measurement system that provides analysis of the composition, size and behaviour of an online audience. The invention enables monitoring and analysing audience behaviour for particular content. It also allows to understand the demographic characteristics of audience behaviour and their preferences for content.

Audience analysis is an important part of assessment of any communication process not only for correcting oneself on audience analysis but more importantly for correctly understanding it. Audience analysis can be termed as a process of gathering and interpreting information about the recipients of communication. At the same time one will have to understand that the ability to analyse information would need total understanding of that audience-their priorities, preferences and behaviour.

(Courtesy: pikfu.com)

• The age of audience that we are targeting is the cinema audience as it is a social activity.
• It makes financial sense for us to make a slasher film as that is the audience who will generally go to the cinema.

(Courtesy: slideshare.net)

For authenticity in surveys and understanding the effectivity of one's communication the prime need is to use real world and authentic audience. That might be time consuming but is the only way to understand one's audiences correctly and there by the effectiveness of one's effort.

Having said all this we must understand that the motion picture research has not kept abreast with the growth and reach of the medium. The reason for this could be that it has not attracted as much funding as there has been for marketing/advertising. The cinema producing industry's priorities have been production of content rather than research. However, the good news is that the cinema has become such an integral part of lives of people around the world that it has caught a keen interest of researchers. So far cinema has thrived and survived on the word of mouth of the audiences. In order to understand things better and in more formal terms the audiences need to be understood in following four ways:

1. How the audiences react to the content
2. How the audiences respond to the overall communication
3. How empathetic/sympathetic the audiences feel towards the characters, and
4. How the communication effects/moulds/breaks/irritates the society.

These are the times when the screen industry is in transition and distribution mechanisms are converging. It is not just the right time but also an appropriate time to take stock of the audiences. This would ensure better ways for producers to produce and distributors to distribute cinematic products.

Experiments and Innovation in the domain of independent cinema largely centred on improving the audience experience. The digital economy has created new opportunities to understand what the audiences want, how best to connect with them and how to build and enhance relationships with them. Current era has greatly increased competition in which expectations of convenience, quality and service have greatly increased and knowing and understanding customers has become an essential skill. Although finding, winning and mobilising audiences is difficult more than ever, there are now

tools available for data analysis that can help and create new opportunities.

"There has been much hype around the Big Data behind the success of global giants, such as Amazon and Netflix but there are many other mechanisms for building knowledge that scale down. The range of options available include valuable free insights based on social media use, through improved databases to specialist Customer Relationship Management software and systems. They offer mechanisms for more targeted marketing, for recruiting and retaining audiences and for building programmes and services with great understanding of demand and consequently lower risk." (www.filmresearch.org.)

Each year a very small number of new released films become 'events'.These are mass appeal films that are created at huge cost and are supported by massive distribution/ marketing efforts. They add to a large amount of a cinema's annual income and they are generally directed towards the young audience. These films are mostly exhibited at multiplexes and often perform poorly in local cinemas. In recent years the 45+ age group has become one of the largest growth markets in UK cinemas with films such as *The Best Exotic Marigold Hotel* with more mature characters and strong storylines aimed at a multi-generational market doing well commercially. Young people, although still the multiplexes mainstay audience, are increasingly consuming film online through downloading or streaming services. (independent cinema office.org.uk)

Young children watch movies in a group of friends or sometimes with their parents. Films for the younger age groups are important for local cinemas and may attract sell-out audiences for morning or matinée performances, especially at weekends. Many cinemas do have regular slots for such an audience and operate it like a 'club' to encourage repeat visits.

Outbreaks like corona virus have long been a recurring theme in many a movie. When the virus started conquering all headlines in January-February 2020 it led to spike in search for virus-based films online. As per IMDB data, the list of 'Top 50 outbreak type

films/shows' got 25% of its all-time view in the first week of February. In late March, like many businesses, the film industry entered a period of forced hibernation as most of the world went into lockdown to stem the coronavirus pandemic. The hope was that once new Hollywood features arrived, so too would the audiences. That never happened. "As the world races to find a vaccine, the economy continues to struggle. Movie theatres are among a host of sectors that do not have a clear path to recovery. The threat of a resurgence of cases in the cooler autumn and winter months makes the future of the industry even more uncertain. The theatre industry is "not going to recover fully until consumers are confident that they won't die if they go to the movies," said Michael Pachter, an analyst at Wedbush. "That means no return to normal until there is a vaccine widely available, likely not until April to July 2021." (cnbc.com) Non After the Covid intoval audiencs are returning to more theatre companies running theatre claims are reporting strong number (economictimes. indiatimes.com)

While we are giving so much importance to the audiences Frankfurt school of Marxism had once described the audience as "helpless victims of manipulation and exploitation by the capitalist media." That is why, perhaps, I have yet to come across communists making films!

5.
Sociology of An Experience

(Experience as transactions across space and time as a result of mental construction. Views of Vygotsky and Waldenfels. Powerful viewing experiences of movies by Mervyn Leroy, Griffith, Eisenstein, Mehboob Khan, Satyajit Ray, Manoj Kumar, Chetan Anand and others.)

Dictionary meaning of experience is 'an encounter or an occurrence which leaves an impression on someone'. Experience is one of the most used words in terms of 'what' and 'how'and it is this impression or encounter that is seen and theorised.Experience is not something that belongs to someone or is had by any individual. It, in fact, denotes transactions across space and time as a result of mental construction. Experience, perhaps, could be termed as that which modifies us profoundly in a way that after having crossed, endured, traversed it, we will never be the same again. Experience, as explained by Dewey and Vygotsky, is not like the normal use of the term as referring to any encounter or participation in any event or activity, experience is a category of thinking, a minimal unit of analysis that includes people (their intellectual, affective, and practical characteristics) and their material, social environment, their transactional relations and affect. Thus, "experience is not something concealed within individuals but extends in space and time across individuals and setting in the course of temporally unfolding societal relations, which themselves are perfused with affect" (Vygotsky, 1935/2001). Experience should, therefore, be considered as an unfolding that encompasses change itself, instead

of the change being an external factor causing or affecting experience. Both Dewey and Vygotsky conceived of experience as a category for understanding, learning and development. Experience cannot be reduced to or considered or explained merely as factors explained by (mental) construction and interpretation. It is this irreducibility of experience to mental constructions that is central to recent work in phenomenological philosophy, which emphasizes that "we are not only subjects of experience but also subject and subjected to experience" (e.g. Romano, 1998; Waldenfels, 2011). Cinema communication in the consumer framework of the culture industry focuses on its role in the reification of commodities and the reproduction of the individual both as a worker and a consumer. Film can thus be seen as a manifestation of modernity and also subsumed in the critique of it where the spectator is assumed to have a limited role as a passive recipient of filmic content which keeps him/her distracted from the true conditions of his existence. Hansen seems to suggest that the medium of cinema is bound up in profound changes in sensory perception and the nature of subjectivity. The audience can therefore experience a film in multiple ways unanticipated by critical analysis (as Hansen's seminal essay on Rudolph Valentino demonstrated). Cinema communication encompasses aesthetics to account for the embodied and lived experiences. Such filmic experiences take the viewer into a "dimension" beyond what semiotics, new historicism or cultural studies have been able to inhabit, which Hansen terms "realm of experience". Experience of the cinema as a cultural, aesthetic and social object involves a particular kind of cine-aesthetics. Cine-aesthetics refers, in a dual sense, to negotiation of cinema's aesthetic dimensions and its own aesthetic priorities.

Cinema is an art and craft of multifarious nature. Depending on the movie this can range from film art to film's art-like character to film as an everyday object with aesthetic dimensions to other dimensions that may or may not exist independently of the film world. Audiences almost certainly experience films as both art-like and as a form of art. Most of the times we talk of a well-made movie and excellence in performances therein, its staging and

cinematography and its other relative merits. We at times do talk of the movies as being challenging and provocative in their form and content and sometimes we also tend to memorialise movies and their makers. We also, sometimes, experience movies and the cinema as an ordinary social fact. From *Escape from Alcatraz* (1979) to *Into the Wild* (2007) to *The Imitation Game* (2014) many more Hollywood's finest movies are inspired by true events and personal stories.

(Stillfrom Escape from Alcatraz, Imitation Game. Courtesy: theculturetrip.com)

Escape from Alcatraz based on an island in San Francisco Bay, was the most secure prison of its time. It was believed to be impossible to escape from there until three daring men made a successful attempt at it in 1962. The success of their endeavour, however, is still in dispute.

The Imitation Game tells the story of computer scientist Alan Turing, who tries to crack the Enigma code that the Nazis used to provide security for their radio messages during World War II. Turing was a genius but very difficult to work with, as he considered his colleagues inferior to himself.

Like anywhere else, there are films in India too which are said to be based on true stories/facts. But it's our culture that requires 'masala' of drama, songs and dances(not so much lately though) so the film may not keep itself totally true to the incident or happening it is based on. *No One Killed Jessica* (2011) was based on the super

model Jessica Lal murder case. Jessica was living in New Delhi and was allegedly killed by Manu Sharma, the son of a Congress politician, Vinod Sharma. However, Manu Sharma along with several others was acquitted by the court in 2006.

(Courtesy: pinterest.com)

Cinema experience ranges from cultural, social, economic and aesthetic levels but not necessarily limited to those, it may also come to us in a range of guises. There is also a cinema we experience as an ordinary social fact which has been well recognised in recent film-history and which has given us accounts of movie-going audiences, and the circumstances in which these audiences experienced the cinema as an event, connecting it with their lives. The cinema, in such cases, is acknowledged as a sociological fact. When the boundaries are challenged and the questions simmering in the minds of the audience are raised, the experience is engaging more than it is, perhaps, in the drama movies. This cinema could be issue based documentaries or features dealing with social or burning problems. The experience of rising concern felt by the audience manifests itself clearly in the Film Festivals or gatherings where the films/documentaries are discussed after the screenings. There the questions raised, the content dissected, the boundaries of intellectual thresholds pushed are proof enough that the reinterpretation of the cinematic narrative of the communication has been refreshingly different. *Ankur*, a Hindi movie of 1974 dealt

with the issue of exploitation (but this was not the only issue dealt with in the movie). The whole experience of viewing the movie was so intense that the film was a success.

(Courtesy: amazon.com)

It was in the year 1927 that an American author Katherine Mayo wrote a book 'Mother India' which vilified Indian culture. As a counter to that, an Indian film maker Mehboob Khan produced a movie with the same title *Mother India* (1957) which, for some unknown reason, lost Oscar award that year by just one vote but remains a hot classic till date. While it was in response to Kathrine Mayo's vilifications the storyline of the movie was chosen to be based loosely on Tibhaga movement, state of farmers and other various issues prevailing in the society immediately after the independence. The spirit and experience of the movie inspires a nationalistic spirit in the viewer and generates self-confidence in him/her as an Indian in addition to responding to the uncalled for vilifications of Katherine and her followers.

(Courtesy: bollywwodhungama.com)

While looking at the recently produced international cinema one of the best films to have dealt with a burning social issue has been *The Shoplifters* (2018). The film is about a non-biological family that is involved on shoplifting in order to cope up with a life of poverty. The film is originally in Japanese language but has been very well received by almost every part of the world. The film makes the audience actually experience the poverty and helplessness of the characters. There is also this excellent biographical movie *Spotlight* (2015) by Thomas Joseph McCarthy. The film investigates into cases of child sex abuse by numerous Roman Catholic priests in the Boston area. While the participants in the film relive the pain they had to suffer at the time of their abuse, the audience is subjected to experience anger against those abusers and the church system.

(Courtesy: youtube.com) **(Courtesy: Movie Time Guru)**

Analysing in the Frankfurt tradition Hansen suggests that the medium of cinema is bound up in profound changes in sensory perception and the nature of subjectivity. The audience can therefore

appropriate film in alternative ways unanticipated by critical analysis. There are times when cinema tends to produce similarities that unconsciously or imperceptibly permeate our lives. It is also true that an emphasis on the social and political perspective could elide important aspects of a specific cinematic experience that are related to form and style. Cinema is social in the sense that movies negotiate content that exists outside the film world. They are involved in visualising the social order and disorder. They also monitor and comment upon them and take up the issues of cultural matters and the public record. This makes filmmaking sometimes akin to a form of extended journalism. As an example let's look at the contemporary adaptation of the Chris Kyle story in *American Sniper* (Clint Eastwood, 2014).

(Courtesy: marquettewire.org)

All arts like paintings, music and poetry etc are part of our daily life yet the works of art in films affect us because they are placed and shown as in another time and milieu.Since they come freighted with the unknown even while they appear so wonderfully knowable, Cinema is better, perhaps, than painting, music, or poetry, because it visibly partakes of the stuff of cultural life. If the movie screen is the cultural mirror, the power of the camera which sets the scene of culture is a power much stronger than that of mere reflection. Literally, the cinema, contributes to a culture's self-image, inflecting, not just capturing, daily experience. Producer/Director Manoj Kumar realised this when he made *Purab Aur Paschim* (1970). Located in Britain the film tries to convert a western bred girl into Hindu ways of life. The characters, the songs,music and the elements of drama give an excellent experience to anyone who is outside India and is missing home.

(Courtesy: zee5.com)

Examples of cinema that deals with culture can be many both in India and in the world. Some of the examples could be Siddiq Barmak's Persian movie *Osama* (2003) which elaborates on problems of a girl unwantedly living in the guise of a boy in a Taliban camp. Deep Katdare's *American Desi* (2001) which deals with the American son of an Indian immigrant and Mira Nair's *Monsoon Wedding* (2001) dealing with chaotic, and expensive wedding in upmarket society of Delhi. These are very few examples.

(Courtesy: theasiancinemablog.com)

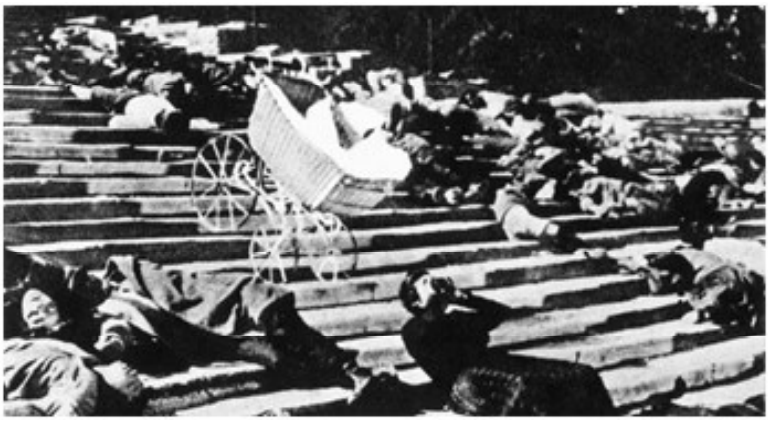
The cultural history of cinema must reconstruct the temper of the times through an indirect reconstruction of the conditions of representation that permitted such films to be made, to be understood or even to be misunderstood. A certain kind of cinema creates as well as displays a culture's imagination.

While on the subject of the films dealing with culture how can we not be reminded of Dr. Chandraprakash Dwivedi's *Mohalla Assi* (2018), a film that subtly points out how the culture of Varanasi (in a way India) is being corrupted by the foreigners and intruders. A satire on the commercialisation of the Hindu holy city where fake gurus lure foreign tourists, the ancient wisdom is being left behind by so-called instant 'Jazz' vidya and the lure of money is all that is playing its role in this once a-seat-of-culture-city. The cinema was a good experience for, perhaps, the generation who cares about the culture but it could not appeal to the wider audiences and did not do well at the box office.

(Courtesy: hindustantimes. com)

Since DW Griffith's The Birth of a Nation (1917) the films on historical subjects have been one of the most celebrated forms of cinematic expression. As a genre, it has maintained a high degree of cultural prominence for nearly a century, and it has established

itself as a major form in nearly every nation that produces films. The historical film tends to serve as a dominant source of popular knowledge about the historical past and also, at times, foster a widespread and substantial public discussion on how that has contributed to historical appreciation and understanding. Natalie Zemon Davis (a Canadian and American historian of the early modern period) opines that the historical films are composed of dramatic features in which the primary plot is based on actual historical events, or in which an imagined plot unfolds in a way that actual historical events are central to the story. This plot-based characterization of the genre captures the unique character of the historical film, which depends for its meaning on historical events that exist outside the imaginative world of the film itself. The audience, in both the cases experiences the whiff of history and takes that as real. It was in Italy that the films made between 1910 and 1914 first tried to capture the spectacular power of the cinema to recreate the past. Films such as *Quo Vadis* (1912), *Cabiria* (1914), and *Spartaco* (1913) depicted the ancient world and used the narrative in a way which had an enormous influence on film style. Sergei Eisenstein (1898-1948) of Soviet Union expanded on Griffith's formal innovations in editing to create an even more advanced visual aesthetic known as montage editing, a style characterized by rapid, dynamic combinations of shots of very short length. Eisenstein used this style to create a history or better a foundational mythology in his film *Bronenosets Potyomkin (Battleship Potemkin*- 1925). Eisenstein takes an incident of mutiny by a group of sailors on board the battleship Potemkin (during the Czarist period) and turns it into a dramatization of the power of the proletariat to overcome oppression which creates a revolution. The film combines recreation of the actual events with an elaborate set of visual ideas. This was a cinema produced in the spirit of authenticity to the actual events. The audiences actually felt the sympathy towards the sailors and anger towards the cruelty of Czar. Even today the audience experience of viewing the staircase sequence is spine chilling.



(Courtesy: kozakclassiccinema.com)

One of the most influential Italian filmmakers Roberto Rossellini had followed an idiosyncratic artistic path for making films on historical issues. In the late 1970s the American cinema began to take on the subject of Vietnam. Francis Ford Coppola's *Apocalypse Now* and Michael Cimiano's *The Deer Hunter* (1978) both portrayed the war as a pathological endeavour that predicted the ruin of a whole generation of young Americans.Roman Polanski's *The Pianist* (2002) is a biographical/historical cinema based on Holocaust memoirs of a Polish-Jewish composer. The story had deep connections with director Roman Polanski himself. And because the director had 'lived' the reality-reality of the movie touched the audience with the same intensity. The film flowed and the experience was immersing.

(Ma?a Street, Warsaw's Praga-Pó?noc district used for filming of The Pianist Courtesy: wikipedia.org)

Perhaps the first and thus far the best history based movie in India was Chetan Anand's *Haqeeqat* (1964). It was based on the Indo-China war of 1962. It was dramatized version of the events generating emotional appeal for the soldiers and revealing the treachery of the Chinese. There is a sequence where the Chinese from their side of border shout "Indi-Chini Bhai Bhai". The officer on the Indian side hears this and reacts -"Achha, ye to hame maloom hi nahi tha" thereby generating dark humour and at the same time exposing the double standards of the Chinese. People in the plains who had never ever seen a war in their lives experiencedvia the film the hardships, loneliness and emotional life of the soldiers on the front.

(Courtesy: Zenga TV)

There are quite a few mentionable films on the genre of history. Some of the examples could be Michael Bay's *Pearl Harbour* (2001), Christopher Nolan's *Dunkirk* (2017), and Aaron Sorkin's *The Trial of The Chicago7* (2020) and so on. The audiences experience in these films exactly what the directors of these films want them to experience.

Generally, there are two ways of experiencing the cinema-as art-like and also as a social and political fact. To achieve these different kinds of experiences one requires two different kinds of writing/making where attention to film form and the relations within the film is the metier of film studies along with more aesthetic ends. Cinema's social, political and cultural uses for its audiences and makers are subjects of film studies, cultural history, cultural studies, and media anthropology. Thus the viewer of cinema is ether having something we could call an aesthetic experience or something we might call a socio-cultural experience. But as viewers, one's experience of the cinema is more about continuity than disjunction. That's why we see that a viewer does not find any problem with the duality of *Citizen Kane* (1941) an expose of a mighty press baron and a film maker's artistic representation of his quest for power, betrayal and loneliness. The nature of art and the concepts in terms of which individual works of art are interpreted and evaluated is termed aesthetics. Aesthetics, generally, deals with the artistic phenomenon as in the architecture or painting or music. It can be said to be a theory that has everything to do about beauty in all its delightful and pleasant aspects. Aesthetics, put in simple terms, could be said to be the pleasure derived from the artistic sense.The concept of aesthetics comes from the philosophical origin in around the 18th century. The aesthetic theory was constructed by a German philosopher Theodor Adorno. According to him every art made is evaluated in different aspects based on the concepts, purpose and how far the concept has reached the mind of its viewer/ audience. But we must be able to understand the difference between just artistic beauty and also the beauty made realistic. Beauty is made realistic from scenes looking as in real life and the character portrayal resemble the characters in real life. This is also called an

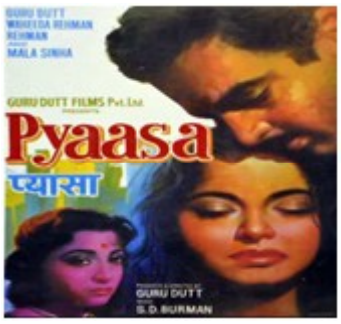
imitation/representation and is otherwise also called as realism. The beauty and gracefulness are the basic properties that determine the aesthetic meaning of the work. When the meaning reaches the audiences and is acknowledged by them-that is when the aesthetic experience is gained. Aesthetics and cinema is defined as a metaphysical of the creative skill. A cinematic picture is generally subsumed with artistic methods. A film, therefore, might be said to be a magnanimous pool to various servants of arts itself.

Let's, as an example, look at Federico Fellini's *Amarcord* (1973) where beauty touches style and aesthetics. It is a semibiographical film in the genre of comedy-drama. It is about an adolescent boy growing up among some eccentric characters. In this film Fellini deals with Mussolini's ludicrous posturing and those of the Catholic Church by showing this lad mocking himself and his fellow villagers. This shall be clear via a scene where a brick layer recites," My grandfather made bricks/My father made bricks/ I make bricks, too,but where's my house?". The film won many awards and is still known for its aesthetics and direction.Writer/ director Paul Thomas Anderson's *Magnolia* (1999) is another critically acclaimed cinema which centres on the misery, sense of grief, enduring acridity of the brutal and unfavourable "realities" of life. But this film, however, is not just about the mirrors of the ugly facets of crude life with the balancing existence of "good" in it. It is also about the value of assistance, aspirations and tenderness in the midst of all these dismal situations. The film suggests that the instances of incredible coincidences play important roles in life. Pawel Pawlikowski's historical drama *Zimna Wojna*

(Courtesy: en.wikipedia.org)

(English-*Cold War*, 2018) is set in Poland and France in the days of the cold war. It is said to be inspired by the lives of Pawlikowski's parents, the story deals with musical director who discovers a younger singer. The film is in black and white with excellent picturisation, placement of characters and flow of the narrative. It doesn't skimp on its bittersweet emotional impact and deals brilliantly with stark visual aesthetics to match its lean narrative.

In India the cinema has had its own measure of aesthetics. K Asif's *Mughal-e-Azam* (1960) dealt with a love story of Emperor Jahangir and a courtesan. The film is an all-time favourite of people who care for the refined language, flawless narrative and soulful music. The film that seems to be influenced by the German Expressionism, is also known for it's artistic, magnanimous and true to the life style sets. Guru Dutt's *Pyaasa* (1957) through the story of a poverty ridden poet deals with the fact how true artists are exploited by rich businessmen. There is a beautiful scene where the poet, who is alive but is declared dead, says he has 'nothing against the people, he is against the system which lauds the dead and lets the living die'.Satyajit Ray's *Charulata* (1964) deals with the loneliness of an affluent class housewife in Calcutta who uses the binoculars to look at the outside world. Cited here are these few examples to make the point of aesthetic experience that cinema provides. This, by no means, is a comprehensive list of examples.



(Courtesy: youtube.com) (Courtesy: timeso findia. indiatimes.com)

Aesthetics sometimes poses difficulties because of the ways the term has been used to designate particular objects, judgments, experiences, and values. This difficulty becomes a bit acute with regard to film, where aesthetics is used both in highly specific contexts and also as a way to denote something with an artistic element.One may find a number of writings from the point of view of history of cinematic study but most of these are not specifically focused on aesthetics and many of them contain only some central texts that consider the aesthetics of film. Here the credit must be given to Riccioto Canudo, Vachel Lindsay, Georg Lukács, and Hugo Münsterberg for producing early aesthetic accounts of the new medium.

Some might call the development of cinema the ultimate evolution of art, entertainment and science. Films combine the best of books, design, illustration, music and theatre and create a kind of a superior experience that engages one's brain, stirs the emotions and feeds the soul-all at the same time. Our comprehension is built on how we perceive knowledge, what we think of emotions, what we consider right and wrong and why we do so.

Tenth century Kashmiri Shaiv master/philosopher Abhinavgupt while paying tribute to the Natyshastra and the concept of Rasa-Siddhant (theory of aesthetic experience) had developed Shaivism School of philosophy dealing with epistemology, metaphysics and aesthetics. Similarly, another Kashmiri scholar Anandwardhan founded Dhwani School of poetics. There are so many works related to aesthetic experiential philosophy and sociology developed by so many learned Bharatiya scholars which have unfortunately either been lost or even if present the Indians themselves have not taken interest in.

Recently Covid-19 has played havoc with almost everything around the world and cinema is not untouched. The arts and culture sector have been experiencing a paradoxical situation due to the pandemic. Although the demand for cultural and creative content has intensified throughout the lockdown and the digital access has been more critical, the economic indicators predict that impact of this shall be far reaching and perhaps, slowest to recover. Short-

term initiatives like surveys and data collection etc. endeavour to engage in contemplating the future of art consumption, especially from a consumer's perspective.

The crisis has incited some intermediaries to re-examine their business models. How will the concerts and large-scale festivals happen again? Under which terms and conditions? If the decision to pursue the online model is taken, the monetization of digital content has to be contemplated. And then what about the consumer's willingness to pay for such services? Entire cultural ecosystem need to actively generate internal revenues to remain operational. A balance must be struck between physical and digital experiences in order to preserve the added value of social experiences which participates to the cultural capital building process. "Unlike digital consumption physical consumption permits proximity with cultural goods and content, and contributes to developing the symbolic capital and taste for culture" (Atkinson and Robson 2012).

6.
Sociology of Myth and Reality

(Difference between storytelling and making a film. How cinema developed via taking help of technology but not by technocrats or technology. Andre Bazin's Myth of Total Cinema. Noir cinema, Homer, Kracauer. Odysseus's concept of female archetypes. Myths as phenomena believed by the societies.)

"Telling a story is very different than making a film. In older times the stories of gods and heroes that attempted to picturise the world as a harmonious and peaceful place were considered myths. Films are different from the stories narrated. They are anchored in the historical moment that they come from. But despite the difference film is a medium through which modern and ancient myths can be told. Experience of film is both distant and intimate. We, as audience, may be passive spectators but we strike a personal relationship with the images we are watching. Cinematic techniques of camera movements and drama create a world that is unlike reality and yet realistic at the same time. But at the same time the cinema owes nothing to the scientific spirit. Cinema is developed by some passionate enthusiasts and do-it-yourself people. Cinema might have used technology but it has not been developed by the technology or technocrats. Even the simple movements studied scientifically by the people had no need for technical or industrial development. Cinema developed in complete imitation of nature. Cinema was developed by imaginative and passionate men by converging their various obsessions. Cinema, therefore, can be said

to have developed out of a myth. Renowned film critic and film theorist André Bazin described the"myth of total cinema" as follows: "A total and complete representation of reality...the reconstruction of a perfect illusion of the outside world in sound, colour, and relief... a recreation of the world in its own image, an image unburdened by the freedom of interpretation of the artist or the irreversibility of time." When Bazin called it 'Myth' he might have had following reasons in his mind:

1. Film exhibits total representation of reality something which we can strive for but never fully attain,

2. It was the ideal of total cinema that drove the development of the actual technology of film.

Bazin's myth of total cinema seems to have come much closer to realization for what has happened in the last few decades. Instead of the movies becoming more like reality, the reality of the world is becoming more like the movies. The world today is so full of moving images. Of course, TV and cable and OTT platforms are responsible for this but the important thing is that these images have changed the nature of reality itself. Today the idea of movies trying to produce the real world seems naïve because nothing exists independently of TV and the movies. Film and video don't reflect a prior reality; they make the world over in their image. Political campaigns and sports today are enacted for camera."Reality shows" like *Bigg Boss* (Colours TV) go even further by putting "real people" into situations that might exist arbitrarily in the mind of some producer. That is being called hyper reality and we seem to be living in a world that can be described as "a complete representation of reality". In that case the question arises that if the life itself has turned into cinema then how the actual cinema in future is going to be.

For centuries the effort of combining invention and imagination into "unknown arts" underlies the aspirations of many artists and poets alike. It is such aspiration of some artists which gave rise to the art of cinema. Daedalus (an Athenian architect) could have created the wings only by copying real birds: the feathers and wax are an invention created in imagination. This is what

Publius Ovidius Naso (Ovid) termed the "unknown arts," and to which Bazin affirms the mythical origins of cinema-an age-old desire for recreation or to copy nature aided by technological developments towards transforming the reality. Bazin's usage of myth and realism is original and ground breaking, and its successful application, perhaps, demands a contemporary reconsideration in the light of the fact that cinema has changed since then. Bazin as a "realist" is also often irrevocably considered to be a critic of the past. Bazin's usage of myth and integral realism is quite original and its successful application in his critical work demands a contemporary reconsideration. Bazin's myth offers an original formulation of the historiography of cinema through an affirmation of imagination which is the driving force of its evolution.

The term "myth" is of Greek origin. It was studied mostly by classical scholars, and in particular by Hellenists. After all the intense scholarly attention that the problem of definition has received in the course of two and a half centuries. It is still difficult to define myth absolutely precisely. Greek mythology based most of its myths on morality and ethical issues and can, therefore, give some insight into an earlier cultural development and an early human thought (Graf 27). One may sometimes wonder if there is any grain of truth in Homer's writings and his stories or are they pure fiction and fantasy dreamt up by one man? Why are his writings so popular even today and still used in so many films, novels and plays? How an old story like The Odyssey and The Iliad, can still be successfully used in films and books and still remain so popular with the focus on the films? According to Homer, each man holds his own fate in his hands, wrath will cause suffering, pain and even death. Whereas joyful and pleasant living, that was in harmony with the gods, led to prosperous life. We tend to see this philosophy very clearly in most of the cinema (perhaps, due to the compulsions of censors) -making the bad man pay for his deeds and the good man reap the benefits of his nobility. Of course the Noir movement questioned it and changed it. Their version was that in the normal world we see that a cheat gets by scot free and the noble suffer. Noir was a big movement and a lot of cinema movies were made in

this genre. The speciality of this genre, very briefly, was smoke, vices, gambling dens, dark shadows etc supported by appropriate music. A lot of Humphrey Bogart movies were made in this genre. Some of the films like John Huston's *The Maltese Falcon* (1941), Frank Tuttle's *This Gun for Hire* (1942), Otto Preminger's *Laura* (1944), and Edward Dmytryk's *Murder, My Sweet* (1944) can be said to be good examples of this genre.

(Courtesy: youtube.com)

The darkness of Noir films manifested the disenchantment of the times. Perhaps, because the pessimism and disillusionment had crept in the American psyche during the Great Depression of the 1930s. Around that time there was a collective kind of uncertainty because of a looming atomic war the fears of which the corrupt and claustrophobic world of film noir had embodied. Most of the Noir directors were Americans, however, some renowned for this style of cinema like Billy Wilder, Alfred Hitchcock, Jacques Tourneur, and Fritz Lang hailed from Europe.

Odysseus's advice was "Land your ship/in secret on your island; give no warning.The day of faithful wives is gone forever". This was 3000 years ago in Homer's underworld, by Agamemnon to Odysseus. Nature of womankind in Odysseus introduces the

conflict of female archetypes. A conflict between the faithful wife and the fatal wife-a conflict over which Hollywood film noir obsesses. This understanding of the female seems clearly located in the mythical archetypes.

While Agamemnon was away his wife conspired with her lover and upon his return they killed her husband in order to appropriate his wealth and kingdom. That seems to the basic plot of Billy Wilder's 1944 noir classic *Double Indemnity*. "Homer has a genial habit of inventing mythology for the purpose of adducing it as a parallel to the situation of his story." (Wilcock). The instability of our own concept of myth is also a problem because it leads to the destabilization of the concepts of creativity and invention of the contexts of myth. It is one thing to say that Homer created something for the moment but it is quite another thing to defend creativity of Homer as "sheer invention".

Chuck Russel's *The Scorpion King* (2002) reveals Mathayus' origins and his rise to power as the legendary hero. Mathayus is known to be an Akkadian warrior that was well known as the Scorpion King and was evil. Mathayus became a mercenary, training himself extensively in the deadly arts and helping only the ones he favoured. How is this mythology different than the story of Mahishasur in Hindu scriptures? Mahishasur was powerful, he also rose to become an undefeated king and he was also evil. No Devtas could win him or defeat him or kill him so they went to the Devi Maan and she had to kill this evil monster thereby getting for herself the title Mahishasur Mardini. In Durga Saptashati there is another monster who got the boon that he cannot be killed by anyone. He started creating mayhem right, left and centre and when the atrocities became unbearable he needed to be eliminated. Again the Devi Maan was requested but when she tried to kill him, as per the boon, each drop of his blood on the ground would create another monster just like him so instead of one there would be as many monsters as the drops of his blood. The monster was known as Rakt Beej (Blood Seed). The Devi had to then kill him with one hand while holding a plate in her other hand to prevent his blood from falling on the ground. This is known as Rakht Beej Vadh.

There are so many movies in which the monster or the calamity, when struck takes multiple forms and bounces back. This multiple forms may be in thousands or three or four (e.g. *Godzilla, Ghidorah, Three-Headed Monster, Invasionof Astro-Monster, Destroy All Monsters, Godzilla vs. Mechagodzilla II* and *Godzilla: Final Wars*). The Star Wars story is very similar to Ramayana. In Ramayana Sita is kidnapped, in Star *Wars Princess* Leia is kidnapped and is kept by a warlord against her will. Christopher Nolan's *Interstellar* (2014) relates to Hindu mythology where Lord Indra takes the help from king Muchukunda. *The Matrix* (1999) is based on yogic principles and Hindu mythology. James Cameron's Avatar (2009) shows the Hindu culture. The word "Avatar" itself is a Sanskrit word meaning incarnation (quirkybyte.com).

(Courtesy: cinelinx.com)

Myths are phenomena that are believed by the societies. Let's,for example, look at the phenomena of paranormal, mystery, magic and supernatural. Paranormal includes matters such as creatures, ghosts, reincarnation and so on.One strong point about mythology is that it is speculative and philosophic, its affinities are with religion, anthropology and culture and they have a relation

which supports each other. That is named mythology. There is no surprise that the movies like Victor Hugo Halperin's *Supernatural* (1933) follows a woman who attends a staged séance only to find her self possessed by the spiritof an executed murderess.Tobe Hooper's *Poltergeist* (2015) deals with a family whose home is invaded by ghosts who abduct their daughter. Sidney Joseph Furie's *The Entity* (1983) deals with a single lady who is raped by an invisible assailant. Oren Peli's *Paranormal Activity* (2007) deals with a couple haunted by some supernatural. In India the films like Hemant Kumar/ Biren Nag's *Bees Saal Baad* (1962) or Deekay's Tamil movie *Yaamirukka Bayamey* (Fear if I'm here) (2014) deal with the supernatural. And this by no means is a comprehensive list of examples.

(Courtesy: imdb.com)

Bazin invokes the notion of myth as the "socio-aesthetic fact" of cinema which means that the cinema's social foundations supersede its aesthetics. In his understanding of myth Bazin, perhaps, sees the integration of cinema and reality. His "integral realism" seems to support the reality of the cinema.

To explain the theory regarding the nature of reality and representation, Plato, in his book Republic has written what is known as the allegory of cave. He asks his older brother Glaucon to imagine a cave where people are locked up since childhood. They are chained there in such a way that they cannot turn their head to look outside. The people passing by that cave cast shadows onto the wall. Imagine then that one of the prisoners is freed and brought outside. He is forced to see the world outside. Obviously

he would find everything disorienting. The light will hurt his eyes and it would be difficult for him to see the objects. If he is told that what he saw in the cave was not real and what he sees now is real, he would not believe. The allegory is related to Plato's theory of reality, according to which the objects of sensation are the copies of the intelligible forms. These forms are original and they possess the highest and most fundamental kind of reality.Plato considers representation as a kind of illusion that leads a person far away from reality. However, Aristotle also considered representation as one of the necessary tools for understanding and living in the world. Representation befalls between the viewer and the real.

It is the mechanical capability of cinema, which represents the world via images that creates the illusion of reality. The viewer perceives this illusion as reality. But the question arises whether this, in reality, is the reality of cinematic representation? Do the images on screen represent reality at all? Realism has been a point of discussion since the days of the ancient Greeks but the theory of realism assumed new significance during the period of Renaissance. An American writer Jon Kracauer suggests realism as one of the essential conditions that makes cinema 'cinematic'. "Films," he says,"May claim aesthetic validity if they build from their basic properties; like photographs, that is, they must record and reveal physical reality" (Kracauer, Theory of film 155). He also says that a film is realistic because "it correctly reproduces that part of the real world to which it refers" (Kracauer 299). Kracauer believes that there are two tendencies that are there in cinema, the 'realistic' and the 'formative'. Realist approach places great value on film's ability to literally recreate images while the formative approach places great value on the elements of cinema like cinematography, editing, art direction etc which set cinema apart from other media reality. The distinction between the realist and the formative tendencies is being reformulated these days in many ways. The conventional notions of reality are radically challenged in the post-modern film theories. The classical film theory bases itself on the celluloid format depending on the film and image production via photography while the digital format depends on the transformation

of light information received through the lens and digitally copied without data loss. Human brains might be taken as a complex of memories which have been created subjectively. A memory being a recreation of reality helps our minds understand the world around us. Memory and cinema thus, in a way, are identical in form. Both comprise a series of images. Which means there would be no cinema without memory because there is no cognitive thought without memory. This indistinguishable similarity between the memories in the mind and the making of cinema creates a great question. If memories are compiled through one's perception, then can the film remain completely subjective?

The divided birth of cinema in the Lumières-Meliès opposition opens the question of its relation to reality. If Lumiere Brothers earned fame via the presentation of everyday scenes George Méliès' worked on "imagined and staged" events.Their related interpretations are: "Cinema as a way to document reality" vs. "cinema as a way to create illusions" or "cinema believing in representation" vs. "cinema revealing its constructed nature". World War II became the turning point in cinema's relation to reality. The war changed people's relation towards both reality and the media. On the one hand, the dealings with the real gained in importance and urgency; on the other, the public no longer believed in the objectivity of representations. A close relation to reality became both more desirable and more difficult to establish.

An argument with regard to cinema's reality can be based on the intensity of the sense stimuli that cinema provides. The greater thesense stimuli the closer it comes to the audience experiencing reality. This argument underestimates the fact that the cinematic experience is still "poorer" than our usual everyday experience. Film makers over the period of time have pondered over this fact and have discovered ways to make cinema as realistic as possible by shooting films outdoor in real surroundings, by using sync-sound, by developing surround sound, by developing 3D cinemas and so on in order to make cinema come as close to reality as possible and give the audience a slice of life experience. Sridhar Rangayan in his article Moves Mirror Reality (Firstpost.com) writes: "Films

are a mirror that reflect us and the world around, a mirror which is both concave and convex at the same time-offering a micro as well as a panoramic view of ourselves and the world. But of course, mirrors distort, mirrors lie too, mirrors can offer a surrealist view, mirrors can offer a dreamy-fantasy realm. Films do all these, as much as life too does."

Different generations prefer different kinds of storytelling. Older generations might prefer classic films because they come from a time that spoke to them.The younger generation might feel comfortable with today's films. Movies, we all know, are a place of dreams, hope and inspiration. When people go to the movies, they are mentally prepared to be taken to another level where dreams are made real. In the silent days of cinema, comedies were loud. Stars risked their lives to do incredible stunts. Character actors were characters unto themselves. Although there was nothing real about them but the audiences loved and allowed itself to believe in them.

Let us cite here an incident about the film *Fargo*.The movie at the very beginning says that it is based on a true story. William H Macy who played Jerry Lundergard asked, "What can you tell me about the real case? What really happened?" The reply he got was, "Oh, there was no case, we just made it all up!" To which Macy said, "You can't do that! You can't lie and say it is a true story!" "Why not?" the producers said, "Of course, it is a pretty deceitful thing to do to the audience, but it made everything about the story, the writing and the acting, so much more compelling for them.…tell me when has any movie ever told the complete truth? If it were, it would be boring!"

"The real truth and honesty however comes in the depiction of the characters and the story. It may be a caricature of an idea, but in the back of our minds we can still agree that, "yeah, life is just like that". It's the idea that we allow ourselves to believe in these characters, even if it's a human being, a muppet, a drawing on celluloid, a computer-generated imagery (CGI) model…we the audience make those characters real through our own imagination. This notion of creating believable character is especially applicable

to the world of animation and visual effects." (moviecappa .wordpress.com)

It is the fiction films that are generally included in the realm of art. The documentaries are normally considered reporting or information films. Difference lies, perhaps, in the expectations of their audiences. Also the documentaries have a higher degree of intensity in posing the question of their relation to reality. Therefore, the documentaries have developed an acute awareness of the complexities of the issue they deal with.

If documentary film was "creative interpretation of reality" in the words of John Grierson, it in the words of Bill Nichols, "tells the truth". Historical concept of the documentary is that of an "oppositional" cinematic practice which rejects escapism prevalent in the entertainment cinema. Generally, people believe in a documentary for two reasons: one that there is a lack of fictionalised features and two because the events shown have not been coordinated/modified/distorted by the filmmaker. Which, in other words, mean that the audience considers documentaries to be "objective" in their approach. But we just discussed above that if something is picturised according to one's perception how can it remain objective. In a documentary film the reality is seemingly evident, without any manipulation as compared to the fiction film.However, the margins between reality and fiction are indefinite.Raw footage of a documentary film can claim to be real but is it really? Because when filmmaker places his camera he does so as per his perspective, he frames the shot as per his understanding, he includes the area and things in the frame as per his perspective and preference. All this belies the entire idea of objectivity. In spite of one trying to be cautiously objective the subjectivity creeps in any way. Besides how can the final product remain real or objective when all documentaries treat their material artistically! Some documentaries also integrate fictional elements to elevate the impact and entertainment value of their film. Though they claim to present the world as it is,the documentaries can never accomplish the level of impartiality that they desire 'it can tell the truth but not the entire truth.' (Chapman 1988, p.23). Therefore, it might be fair to say,

that the documentary film is the representation of some one else's experience of reality.Walter Ruttmann's documentary *Berlin: Symphony of a Great City* (1927) which presents an extended montage chronicling the daily life of this German city suggests a tone of conformism and ashamed loyalty of the citizens.In Richard Penne backer's *Don't Look Back* (1967) the filmmaker does not stay aloof but rather engages with the subject. Michael Moore's film *Roger and Me* (1989) displays this trait and comments on the means of representation itself.

(Courtesy: tcm.com)

'A person does not present in exactly the same way to a companion on a date...and a filmmaker in an interview, they modify their behaviour as the situation evolves.' (Nichols 2001, p.9).

7.
Sociology of The Medium-Theories of Cinema Studies

(André Gaudreault, Virginia Woolf, Eisenstein, Rudolf Arnheim, Béla Balázs. Academic studies and scholarly approaches by the Film Theorists. Aristotle's work in the field of metaphysics. Vachel Lindsey's work on theory of film. German philosopher Theodor Adorno's concept of aesthetics. Apparatus theory, Auteur theory. Avant-Garde. Cognitive theory on Film. Marxist theory on film. Structuralist film theory. Post modernism. Soviet Montage theory. French New wave, German Expressionism. British cinema.)

If cinema is defined as 'projected motion pictures in a commercial theatrical setting', then a variety of motion picture practices are clearly not cinema. They exclude devices such as kinetoscope, press screenings, projection of advertising films, showings in Churches and parish houses and class rooms and libraries. In Film and Attraction André Gaudreault argues that: "The fundamental rupture in film history was not the invention of the moving picture cameras in the 1890s but the constitution in the 1910s of the institution 'cinema', whose primary principle could be seen as a systematic rejection of the ways and customs of early cinema". According to the Oxford English Dictionary, the term 'cinema' became popular in the United Kingdom over the course of 1910. In the words of Virginia Woolf: "On or about December 1910 human character changed, all human relations have shifted-those

between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." The point is did this change occur most in the cinema itself? The 1910s were a time of technological and stylistic experimentation and innovation for filmmakers. During this time, cinema matured as an artistic medium and as a mode of popular storytelling.

Within the academic discipline of the cinema studies there have been some scholarly approaches known as Film Theorists who have been questioning the essential attributes of the medium and have been providing some conceptual frameworks for understanding film's relationship to reality and its viewers. Film theories could overlap but cannot be confused with the film criticism or film history.Same way one might also find the film theories overlapping with the Philosophy of Film that deals with the aesthetics of the medium. So if it is not this, or that, then what is film theory? A partial answer to that question is that the theories, generally, most of the times, answer the doubts and queries of those who are engaged in the business itself-kind of 'why' of doing what they are doing. Theories are like other studies of science and literature for knowing and knowledge, for understanding the medium. Theories might be termed as another avenue of science.The theories of film developed to understand the nature of the motion pictures and how they produce emotional and mental effects on their audience. The goal of a film theory is to formulate a schematic notion of capacity of film by which the film theorists could discuss the medium in more systematic and rational manner of 'how' and 'why'. Greek Philosopher Aristotle who did major work in the field of metaphysics had said that "we do not have knowledge of a thing until we have grasped its why, that is to say, its cause." The 'why' according to him can be answered by enquiring into the following four ways:

Material Cause: The change that is determined by the material. (Material used in the medium like the film, illusion, processing of colour and sound, make up and a movie theatre)

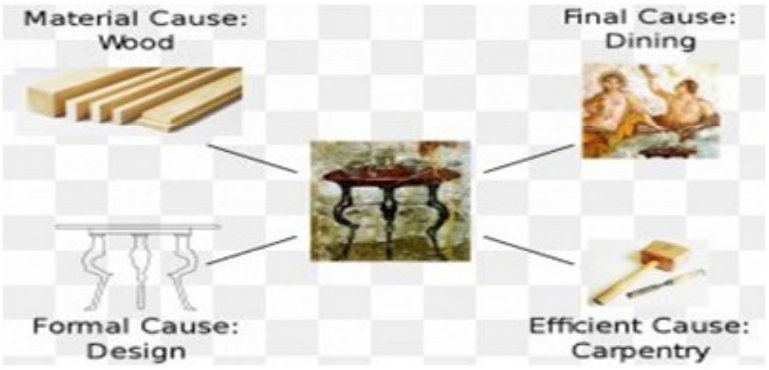
Formal Cause: The change caused by the arrangement of

the things changing or moving. (Creative process that shapes to treats the material technically e.g. trolley or crane shots, Fx etc.)

Moving Cause: The cause of a change or movement due to things.(Ability to adapt artworks as per audience preferences and expectations.)

Final Cause: Final cause of a change or movement. (The final purpose of cinema.Its interface with larger aspect of life. A question of goal of cinema.)

According to Reece (2018): "Aristotle thinks that human action is a species of animal self-movement, and animal self-movement is a species of natural change. Natural changes, although they are not substances and do not have causes in precisely the same way that substances do, are to be explained in terms of the four causes, or as many of them as a given natural change has: The material cause is that out of which something comes to be, or what undergoes change from one state to another; the formal cause, what differentiates something from other things, and serves as a paradigm for its coming to be that thing; the efficient cause, the starting-point of change; the final cause, that for the sake of which something comes about."



(Courtesy: favpng.com)

Early film theory arose in the silent era and was mostly concerned with defining the crucial elements of the medium. It

largely evolved from the works of directors like Germaine Dulac, Jean Epstein, Sergei Eisenstein, Lev Kuleshov, and Dziga Vertov and film theorists like Rudolf Arnheim, BélaBalázs and Siegfried Kracauer. (Robert Stam, "Film Theory: an introduction", Oxford: Blackwell Publishers, 2000.) They held a view that film differed from reality so how could it be considered a valid art form. Later, however, Bazin argued that film's essence lay in its ability to mechanically reproduce reality. In the 1960s and 1970s, film theorists came up with concepts like psychoanalysis, gender studies, anthropology, literary theory, semiotics and linguistics and made them a part of the theory of cinema. It is during the 1990s that the digital technologies influenced film theory in varied ways.Cinema, as is clear, right from its beginning, had begun to alter the historical perspective of culture. It might, even then, have been difficult to separate cinema from the events recorded and see the established art forms and entertainment separately. Theories, initially could not succeed in providing cinema the stature of Art. Cinema, it was said, in comparison to the other arts, merely rhymed the meaninglessness of the world. However, Vachel Lindsey was the first American to publish a theory of film (The Art of Moving Picture, 1916). It was the time when the attempts were also made to differentiate between cinema and theatre. While the poetic film theory, alongside the avant-garde, came up in France, Germany was developing the expressionist movement. Around the 1925 avant-garde disintegrated and German expressionism also lost its power. Immediately after the advent of sound aestheticians rose up to bring forward their ideas on what new direction the cinema should take. However, it was also a period of decline in formative film theories. Hugo Munsterberg, writer of The Photo Play-Psychological Study (1916) was, perhaps, the fist theorist who called the medium as "Photo play". He believed that the complex machinery (camera, projector etc.) produced impressions directly on the raw material of the mind the result of which was the motion picture. He described all cinematic properties as mental. Munsterberg saw film as an object for experience relating to the seat of experience-the mind. The film follows purely a mental world

differing from the dreams in its completeness. Dreams may arouse fantasies, the mind will take appearances from nature, re-order them in the mind and stir emotions.

Rudolf Arnheim, an intellectual from the Gestalt school of Psychology, believed that the situation is different between the perception of reality and the perception of its reproduction upon a film screen, and it is these differences that can be helpful in reading the artistic possibilities available to film.Rudolph Arnheim has written: "In most cases, as mentioned, such symbolic occurrences are also motives to a story that is plausible in reality. It is rare that symbolic content be a goal in itself - like in Abel Gance's Napoleon, in which a giant, transparent image of the female form appears in double exposition above a revolutionary sight, or the enormous bull that appears high in the sky over grazing cows in Eisenstein's work. Such an abstract addition of elements, which the artist often experiences with the help of the appropriate form that presents objects which do not belong together-i.e. so that one is presented in double exposition over the other-is usually not very effective. When Lupu Pick underlines the passionate experience between three people by inserting an image of a tumultuous sea in New Year's Eve, it is a metaphor which could even be sufficient in literature (think of Homeric allegory), because the poet does not serve us with a direct perspective, but by one employed by the film artist. In a movie image, two components of comparison are not capable of forming unity (Arnheim, 1997, 82). Literary figures, Arnheim opines, cannot be mechanically transferred into film figures.Arnheim's aesthetic theory is basically a traditional aesthetic theory of film. His approach is founded on the principles of silent cinema. He sees film as an art and doesn't trust technical advances very much. The technical achievements, he believes, decrease "distinguishing factors "and shrink the gap between a film image and the natural image, thus narrowing the area available for any artistic achievement. Arnheim's view is that each shot in the film must contribute to the plot, and those things which are not creatively motivated are not necessary. According to his theory, aesthetic values become imperative and acquire a symbolic meaning

contributing to the main plot. One main example cited by Arnheim is from a Chaplin's film titled *Immigrant*. The initial scene in this film is that of a rocking boat. The people on deck are feeling seasickness. First shot that appears then is that of the main character, Charlie Chaplin, with his back to the camera. We then see a man leaning towards the sea and over the railing, again with his back to the camera. We cannot see exactly what he is doing but we are made to assume that he is vomiting. Then suddenly Charlie Chaplin rises, and turns around, content and happy, and reveals to us that he has in fact caught a big fish. The element of surprise, therefore, is achieved due to the audience viewing the situation from a specific position. Arnheim emphasizes that the thought behind this scene is no longer what the man is doing but what the observer makes of him as doing. This is because of the exclusively predetermined point of view of camera. Croatian film theorist and film critic, Hrvoje Turkovic, while reacting to the Arnheim's theory of aesthetics has stated that "the key style traits are the traits of certain movies which deviate from the dominant, usual, mutual traits; it's only through exceptional traits that the individuality of a film will be discerned, while this will be impossible if we only have regular traits at our disposal." (Turkovic, 2005, 233).

It was around the 18th century that a German philosopher Theodor Adorno developed the concept of aesthetics. Aesthetics is attained when the quality of the art is achieved via colours, framing and/or other arrangements providing a visual delight to the viewers.The visual creativity achieved with all the arrangement gives a visual delight to the viewers. The emphasis is put on the way the visual is portrayed. When the idea reaches the audiences and is acknowledged the aesthetic experience is gained. The concept was developed by two people-English aesthetician and scholar Edward Bullough and an American philosopher Jerome Stolnitz. Edward Bullough experimented on the perception of colours and introduced the concept of psychical distance between the achieved results in the art and the viewer. Stretching the idea to the people who are "over-distanced" to people who are "under-distanced." Over-distanced people may be critics who merely look at the

technicalities and craftwork of a production, missing any emotional involvement with what it is about. Bullough contrasted this attitude with what he called "under-distancing" where one might get too gripped by the content. Jerome Stolnitz was a formalist who believed in the concept that everything necessary in a work of art is contained within it.

Definition of art might be said to fall broadly into three types, relating to representation, expression, and form. The representation as a concept lasted from even before Plato till around the end of the 18th century. Representational art is found even to this day but not as eminently as it used to be. Plato initially said that the art is mimesis. The followers of Plato agreed in opining that the poetry exists only by imitation. It is the same thing with painting, dance and music; nothing is real. Everything is imagined, painted, copied and artificial. It is this that makes their essential character as opposed to nature. The concept of expression became more prominent with the advent of romanticism. But the theory of Expression, around the 20th century, has clearly manifested that it is only one side of the total picture. R G Collingwood in the 1930s attributed art to be a self-expression: "By creating for ourselves an imaginary experience or activity, we express our emotions; and this is what we call art." Although philosophers and academicians published their studies of the "new" art-form in the early decades of the 20th century the philosophy of cinema has today become an important area of research in aesthetics. One of the characteristics of philosophy as a discipline, however, is its questioning of its own nature. So the first issue that the philosophy of film should address is the grounds for its own existence. This involves not only the question of what the cinema is like, but also that of whether it has a reason to exist at all. Although this is a question which has not received the kind of attention it deserves because it is the question which asks philosophers to justify their newly found interest in film as more than just an opportunistic endeavour with a popular form of culture. Philosophical aesthetics has always been a concern with art in general. Inspiration from Aristotle's Poetics has prompted a lot of philosophers to explaining the specific characteristics of

significant art forms. Since film has become is a significant art form in the contemporary world, philosophy could certainly be judged to investigate its nature. Today the study of film as a discipline includes a separate sub-field of film theory.Scientific Theorising of films certainly seem to be a popular way of thinking about the philosophy of film. There may be disagreement on the details but the urge with which the study of film is treated, as a scientific discipline, seems to have appropriate relationship between theory and evidence. This may mean having an empirical body of film interpretations that gives rise to wider theoretical generalizations. It may also mean developing some small theories attempting to explain different aspect of films and our experience of them. However, the emphasis seems to be on developing models or theories on and around cinema. "Film" was initially referred to the celluloid stock on which the movies were recorded via the photographic process. That word might become restricting in current times because many of the films we watch these days are either recorded or even projected digitally. However, even if the mode is different the soul of the work produced remains essentially the same. That is why the term "film" has to be taken to include works made on both mediums. Film studies, dominated by a range of theoretical commitments which many philosophers may not share, has film theories as their sub field. It is, perhaps, for this reason that it has been thought to develop a philosophically informed mode of thinking about film. The philosophers have been concerned about how the philosophy of film should be constituted as a field of study-its interpretation, its study as a medium, its characteristics, its philosophic enquiry, its treatment as a scientific discipline and so on. The filmtheorists, therefore, seem to lean towards seeing the study of film as a scientific undertaking.In current times the philosophy of film is an established subfield of contemporary philosophy of art, however, it did not experience real growth until the 1980s. It is, perhaps, due to the fact that the academic philosophy and the cultural role of the movies in general compelled philosophers to take film seriously as an art-form on a par with the theatre, and painting. As a result, the philosophy of

film has become an important area of research in aesthetics exploring different aspect of film as an artistic medium and illustrating the range of concerns addressed within the philosophy of cinema. Almost all earlier theorists until 1960 s were Aristotelian. They sought to divide the "film complex" into a series of questions and address this complex with consistent propositions. The modern film theory began as a reaction to these aspirations from refusal of the encyclopaedic tone. While earlier theories believed that they were speaking of cinema of all times, the modern theory uses its own situation. It was during the 1990s that the digital revolution in image technologies influenced film theory in various ways. Today the film theories believe in thinking through and elaborating to understand the cinema complex. The film theorists today go beyond examining individual films with an argument that the very structure of the narrative film functions to assist in the maintenance of social domination both aesthetically and artistically. Clive Meyer in his book Critical Cinema: Beyond the Theory of Practice (2011) says that 'cinema is a different experience' so for film theorists the engagement with the philosophical concepts for cinema as a medium has to be distinct from others.

Following are some of the popular theories of cinema that are generally discussed today.

Apparatus Theory

The cinema is ideological in its representation. Its mechanics of representation include the photography, editing, sound mixing and so on.The viewer within the perspective is also ideological. The cinematic apparatus projects a realistic image before the eyes. The Apparatus theory argues that cinema maintains a dominant ideology of culture within the viewer. Ideology that shapes the way the audience thinks.

Apparatus theory deals with the relationship connectivity between cinema and its audience-how a cinema watcher reacts to and digest the images delivered to him/her through the projected screen and via the lenses of cameras. This theory began around the 70's owing its existence to the Marxist film theory and psychoanalysis.

The theory conveys the relevance of technical equipment and machinery which captures not only the scenes and the emotions of the characters but also the glaring lights, the silence, the sounds, the fantasies and sentiments of the moviegoers themselves, strengthening thereby the relationship between the movie spectators and the cinemas via the instruments of creation of cinema-most prominently the camera lenses. Now, of course, in addition tothis we will have to include the Digital Visual effects and the computer generated imagery. Apparatus theory is about the cinematic devices that captures and record imagery as per the demands of (or even beyond) the movie scripts. All this to be able to identify what the audience wants and also to make audiences identify themselves with the movie they watch. French film theorist Christian Metz defines cinema as 'pre-recorded view of the object' where there are parts in which there is absence of reality which is, of course, the basic condition that needs to be fulfilled by cinema. The spectator 'perceives' the cinema via the cinematic apparatus. The process of perception originates from the spectator's point of view, as the visual images transcend in the head as per the shots taken by the camera and the narration point of characters that is recorded (or dubbed) and relayed via the projection machinery. The spectator, thus, becomes the project, receiver and also the camera that recorded the viewpoint which can be said to have limited relevance in the real world. The cinema, according to this theory, is ideological by its very nature, ideological for reason not purely epistemic but because of the prominence of practical elements, because its mechanics of representation being ideological and because the films being created to represent reality. The audience while viewing the cinema is passive and cannot differentiate between the world created via the film and the real world, therefore, they identify with the characters on screen so strongly that they become susceptible to their ideological positioning. French novelist Jean-Louis Baudry who has done extensive work on the "Ideological Effects of the Basic Cinematographic Apparatus" likens the moviegoer to someone in a dream having someone else control his actions and emotions.

Auteur Theory

The cinema puts across personal ideas, perspectives and styles of the director who is considered the author of the work. This in a nutshell can be said to be the definition for the Auteur theory. Even before the Auteur theory arrived the director was considered to be the most important among the people working on a film. A German film theorist Walter Julius Bloem (who also became known under the pseudonym Kilian Koll)considered the film as an art for the masses, and the masses being accustomed to regard someone who gives the final product. James Rufus Agee (American novelist, journalist, poet, screenwriter and film critic) in the 1940s said that "the best films are personal ones, made by forceful directors". Around the same time, in 1943 (in some places the year seems to be given as 1951) Andre Bazin published his' Cahiers du cinema' (Note book on Cinema) where he said,"Directors are the authors of the film and should create their own signature style and not be totally influenced by the script given." (filmtheory.org). This theory believes in the possibility of a bad director making good films and a good director making bad films. Elaborating further that the good film can be made when the director believes in himself, he can create great work when given the script to work as skeletal frame to work on. But if the director does not put his stamp or influence and let the script overpower the mind of the director then the film has every chance to fail. Alfred Hitchcock, Francois Truffaut, Satyajit Ray, Akira Kurosawa, Jean Renoir, Guru Dutt, K Asif, Mehboob Khan, are just a few film makers who can be said to be true Auteurs who believed in using their own style of film making. They always gave out the signature style of their own by which the audience could instantly identify who the director of the movie is.François Roland Truffaut (French film director, screenwriter, producer, actor, and film critic) argued that the directors who had the say over how to realise the script made better films. He coined the phrase la politique des auteurs (the policy of the authors) in order to describe his view. These discussions in a way made the beginning of the French New Wave. Andrew Sarris (American film critic and a proponent of the Auteur theory) coined the phrase

"Auteur theory" to translate la politique des auteurs. He is credited for popularizing it in the United States. He, for the first time, used the phrase in his 1962 essay 'Notes on the Auteur Theory' in the journal Film Culture.While the Auteur theory was received well and also caught wider attention, it is also one of the most criticized theories. Even though the director's involvement is imperative, the critics of the theory say that a film can't be made by the director alone. How can the theory totally ignore the script criteria and give the entire credit for making a successful film to the director alone?

The sixties-seventies saw the cinema industry revitalizing itself by a new breed of directors who were given increased control over their projects. Studios also showed an increased willingness to let directors take risks. But the phase died down around the 1980s, when high-profile financial failures prompted studios to reassert control (Dreams and Disaster in The Making of Heaven's Gate by Steven Bach-Internet Archive).

Avant-Garde

The Avant-garde movement in cinema studies arose after World War I. Avant-garde literally means fore-guardand was used to typify various aesthetic groups. It was in 1920 that a group of theorists Louis Delluc, Germaine Dulac and Jean Epstein first used the term Avant-garde. This was to address the issues of realist versus naturalist films, spectator-screen relationship, editing styles, subjectivity, and psychoanalytical potential of a film and the semiotics of the film. It was also used for the 'underground' cinema. Avant-garde is a mode of filmmaking that breaks cinematic conventions and explores non-narrative forms and methods of working. Two conditions in 1920's Europe became conducive to the emergence of experimental film. First, the cinema by now had somewhat matured as a medium, and second, Avant-garde movements in the visual arts began to flourish. Most important Avant-garde also called the experimental film of that era could be said to be Luis Buñuel and Salvador Dalí's *Unchien Andalou* (1929). Hans Richter's animated shorts, Oskar Fischinger's abstract films, and Len Lye's *GPO* (General Post Office) films would be other

excellent examples of more abstract European avant-garde films (BFI screen online). Avant-garde movie making experiments in threeLevels-Genres, Film Language and Representation. With these levels the Avant-garde filmmakers tried to overhaul the understanding of the narrative, subjectivity of the narrative and its representation. Achieving this by disrupting space and time, delving on discontinuity and fast editing. With the influences from Sergei Eisenstein's montage theory and Bertolt Brecht's (theatre practitioner, playwright and poet) theory of distanciation the experimental films exhibit the structures and materiality drawing attention to the artifice of the cinema reflecting the revolutionary role of the Avant-garde. Some of the examples of the Avant-garde movies could be *Manhattan* (Charles Sheeler, 1921), *Ghosts Before Breakfast* (Hans Richter, 1928), *Scorpio Rising* (Kenneth Anger, 1963), *Inland Empire* (David Lynch, 2006).

(Courtesy: impawards.com)

Black Cinema

Black cinema, also known as African American cinema, arose in the early 1900s and featured black actors in the main roles. The genre very much exists even today and has given us some celebrity actors. Initially the film industry in America was white dominated. Even Black characters were, most of the times, played by white actors with blackened faces. It was against this racist background that the black cinema industry emerged. This cinema is closely associated with the struggles and sufferings of the black community. Civil Rights and other Movements are deeply ingrained in the black cinema.

It was in 1920 the arts critic for the African American newspaper the New York Age, Lester Walton, championed the cause of "race promoters" who endeavoured to "depict our men and women in a favourable light and as they really are; not solely as hewers of wood and drawers of water and using a dialect foreign to the average coloured American." As a result of which the black subjects started putting their lives centre stage. Race filmmakers adapted aspects of the conventions of Hollywood storytelling to suit their production conditions while creatively developing a language that responded to the concerns of black life.

Oscar Devereaux Micheaux, an African American author/ filmmaker directed and produced almost 44 movies in this genre. He was the first major African-American feature filmmaker who produced what were called the race films. The Lincoln Motion Picture Company, founded in 1916, was an American film production company with Noble Johnson as its President. Micheaux's films were built on genres such as the melodrama, crime and romance constituting an engagement with the medium that mined its potential to speak of his subjects. For example, films like *Ten Nights in a Bar Room* (1926), *The Scar of Shame* (1929), *A Reckless Rover* (1918) *Hot Biskits* (1931), The *Girl from Chicago* (1932) and *Ten Minutes to Live* (1932) -all offered different images of black life.The decline of race filmmaking came about in the late forties and is usually attributed to the rise of integrationist politics and challenges. However, a recent example to Black cinema could be said to be Steven Spielberg's *Amistad* (1977) which was rooted in the real-life story about the uprising

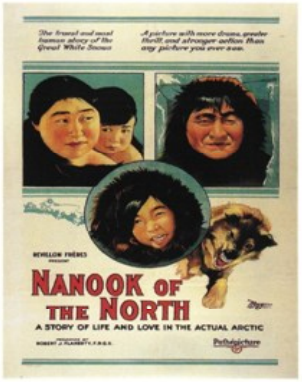
Oscar Micheaux

that occurred on a slave ship known as La Amistad in 1839. The Black cinema has always been intricately linked with the social issues of the blacks. It has served as an imagination of what blacks always aspired and it has evolved and changed with the time. Black cinema, despite being an established field of study, is still in a way unknown. One is still learning about these films, their producers, performers, and exhibitors.

British Documentary Movement

Throughout the 1930s and 40s the British Documentary Movement made films on various subjects/issues which no one had earlier considered. This movement initiated contemporary trends of conceptualising, production and distribution. The British Documentary Film movement was launched at the Film Unit in the Empire Marketing Board-a GPO (General Post Office) unit that fused with the Bureau of Information. The department was headed by John Grierson.Grierson believed that the ruling elites had a commitment to inform and educate their subjects. While in America Grierson was quite impressed by the power of two mass media-the yellow press and the cinema. Both reached non-traditional audiences. Grierson believed that the inspirational cinema had to come from outside the commercial film industry. Russian cinema of the 1920s and early work of Robert Flaherty (*Nanook of the North*, 1922and *Moana*, 1925) proved to be alternatives to the Hollywood. Grierson was quite impressed by Flaherty's use of actuality instead of scripted fiction. He was also impressed by the manner in which Flaherty had managed to finance his films outside the commercial industry. His first film had also done well in commercial market and international circuits. Grierson produced and directed *Drifters* (1929) which documented the painstaking work of herring fishermen in the North Sea. Audiences loved it because they had not witnessed something like this as the British cinema had concentrated completely on fiction or news.The film's style was a "response to Avant-garde, modernist, adopting formal techniques such as montag-constructive editing emphasising the rhythmic juxtaposition of images-but also aimed to make a socially

directed commentary on its subject" (Grunes.wordpress.com). The film was successful both critically and commercially and helped kick off Grierson's documentary film movement known as the 'British Documentary Movement'. (Griersontrust.org.).



(Courtesy: wikipedia-JohnGrierson filming 'Drifters' courtesy-youtube.com)

British New Wave

The term New Wave is derived from the French 'nouvelle vague'. The genre originated in France with the works of François Truffaut and Jean-Luc Godard. New Wave emerged in Britain during the late 1950's and early 1960's. The films in this genre were inspired by the lower classes of British society which celebrated the working classes and represented them in the mainstream media showing their struggles, aspirations and dreams. British New Wave cinema gave the working classes a voice. The focus in these films was on 'rough', working daily wage earners who were juxtaposed against the upper working classes. These films were generally black and white and as far as possible shot away from the studio set ups.Thus, many of the restrictions that a studio placed were negated. The British New Wave was a result of the unified desire of creative minds like Karel Reisz, Jack Clayton, John Schlesinger and Lindsay Anderson and had close ties with the established movements

associated with literature, paintings and theatre. One can see two main themes in the new wave films:

1. Class Structure
2. Unplanned Pregnancies

Both of these topics are included in the movie '*A Kind of Loving*' where the characters, Vic and Ingrid, have to struggle to keep their marriage under wraps. The debates around the British New Wave films were on class, and class conflicts, social systems and change, power and how it influences the social and economic order.Dean of the (Sydney) School of Humanities and Communication Arts Professor Peter Hutchings wrote an article titled Beyond the New Wave: Realism in British Cinema, 1959-1963, in which he suggested that "realism was spread in these crucial years across time and space in the various genres and range of films. One of the main reasons why these movies were so popular and well received is because the themes of anti-establishment often ran into them."

The genre lasted a little short of a decade but is remembered as Britain's most significant cinematic movement.

Cognitive Theory On Films

Cognitive Theory tackles with and is dedicated to the understanding of things happening around a person in his daily life-the people he mingles with, the movies he watches, the problems he encounters in his life and how he/she reacts to them.The study of the human intellect as to how quickly one can adjust himself by digesting in his brain about the play of life that he beholds-whether from real life experiences or from the entertainments (television or cinema) is Cognitive Theory. It deals with the understanding of an individual's mental ability to grasp and solve even the hardest of problems thrown at him. It is about a comprehension of one's skills in deciphering more than what the eyes can see. It is a theory that expound on the ability of a person to perceive more than what an image is serving him with. It is about how appreciative and imaginative sensory motors of a person can go to drive him beyond the limits of his capabilities. It unravels a person's cerebral

diversions and interests. Cognitive Theory also explores and analyses the mentally challenged minds of people who may, despite their mental impairment,be able to evoke intellect far greater than the normal people. The theory provides more depth and symbolization of every aspect within a movie including its settings, the lighting and choices of sound track. Academic work in cinema is quite intensely impacted with the cognitive theory.

Cognitive film theory emerged as a reaction against and a critique of the psychoanalytic-semiotic theoretical paradigm dominating the discipline. It began to develop alternative accounts of various elements of the film viewing experience that attracted research in the fields of cognitive science and analytic philosophy. The original research program has, since 1980s, expanded to include film theorists who work in diverse areas like literary studies, experimental psychology, philosophy of art, and neuroscience. It is, perhaps, for this reason that the theory threatens to mislead because contribution to the research tradition does not necessitate a commitment to cognitive science as an area of inquiry or as a particular doctrine about how the mind works.

French New Wave

The new wave in French cinema (Nouvelle Vague) started with the generation gap between younger and ageing directors. The producers in the late 1950s, in order to do away with the traditional style of film making, wanted to work with the younger directors and artists so that the films could portray peoples mind. These younger film makers explored new approaches to editing, visual style, and narrative. The French New Wave is perhaps the greatest supporter of the importance of film criticism showing how the critical analysis directly leads to the progression of the industry. The entire movement was in fact founded by the critics.

In 1948, Alexandre Astruc published The Birth of New Avant-Garde: The Camera-Stylo, which outlined the power of cinema as an artistic tool. The cinema, he said, could rival the creative possibilities of literature and traditional artwork. These values were shared by the critics of Cahiers du cinema; Francois Truffaut, Jean-Luc Godard, Jacques Rivette, Claude Chabrol and Éric Rohmer.

Collectively, these people explored Astruc's principles to develop their own vision, which would become the auteur theory (La politique des auteurs). These were the filmmakers who did not go through any formal training or normal procedure of becoming directors via assistantship. Commonly the practices adopted were:

- Low Budget
- Location Shooting
- Pattern Free Editing
- Loose Narration
- Spontaneity
- Non Politicization

The nouvelle vague appeared twice in the history of cinema. The first new wave happened between 1958 and 1962 while the latter during 1966-68 and both left an impact in the world of future cinema. During the late 1950s it focused only on auteur and misc-en-scene where the visual and the narrative side of the cinematic codes were complete. The French wave during the late 1950s focused only on auteur and mise-en-scene. The visual and the narrative side of the cinematic codes were completely ruptured. In the second wave while the ideology was kept intact the films were more politicized and addressed the personal/ political tensions experienced by the younger generation. Although the new wave cinema was centred on individual styles emphasis on the auteur is an important part in the film history which has played a huge role in the world cinema. Directors like Jean Renoir, Orson Welles and Alfred Hitchcock have been seen as hugely important examples of why auteur ship is artistically superior to commercial adaptations. Francois Truffaut said: "The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary." In 1959, Francois Truffaut released *The 400 Blows*, and then, in less than an year, followed Jean-Luc Godard's *Breathless*. Both films achieved unexpected international success and were praised for their innovative filmmaking techniques. The French New Wave found a worldwide appeal and has since then been a constant inspiration to young filmmakers worldwide.

(Still from 400Blows-filmlinc.org) (Still from Breathless-slantmagazne.com)

German Expressionism

German Expressionism reflects the inner conflicts of its 1920s German audience by rejecting cinematic realism. Although the movement originated in Germany but then it spread in the northern European states as well. The expressionist films showcased the dramatic, revolutionary interpretations of the human conditions. The filmmakers of this genre resorted to visual distortion and hyper-expressive performance to show inner turmoil, fears and desires of that era. The movement actually started with poetry and painting in Germany where people sought to express what they felt or saw during World War I. The German government, around the year 1916, decided to ban foreign films. There was, therefore, a sudden demand for more domestic titles and there was an increase in the number of films produced in Germany. But the German audiences, since the beginning of the world war one, were no more interested in romance and action films. The themes, in the light of the reality of the times that were preferred were those of the violence, cruelty and betrayal. There was also a constant fear of hyper inflation which provided a platform for daring, innovative filmmakers such as Fritz Lang (*Metropolis*-1927) and FW Murnau (*Nosferatu*-1922) to make German Expressionism one of the most important and influential movements in cinematic history. Fritz Lang announced- "I am profoundly fascinated by cruelty, fear, horror and death. My films show my preoccupation with violence, the pathology of violence." Unlike most other cinematic movements, Expressionism doesn't entirely belong to filmmaking. It existed even prior to the invention

of cinema. But that helps us understand Expressionist principles and how they were utilized by filmmakers. For example, Edvard Munch's *The Scream* one of the most famous Expressionist painting of all time expresses the concept of creative distortion. It shows an 'impression' of a scene, as opposed to its physical reality. This ideology can apply to every aspect of the creative film making from dream-like set designs to melodramatic performances. May be that is why German Expressionist cinema has close ties to architectural design. Films such as *The Cabinet of Dr Caligari* and *Metropolis* are studied as examples of set designs that can create a world that is aesthetically controlled by the film's emotional instructions. Let us look at some of the salient features of Expressionism.

- Heavy Atmosphere
- Long And Stark Shadows
- Artificial Sets/Realistic Details
- Unexpected Camera Angles
- Evoking Mystery/Emotional Stress
- Slow Pace

First film that came as an experiment of expressionism was Paul Wegener's silent-thriller *Student of Prague* (1913). The film-loosely based on a story by Edgar Allan Poe-revolved around a poor student who rescues a beautiful countess and becomes obsessed with her. The movie was both a critical and a commercial success, perhaps, because it tapped into a very sense of alienation that was rampant in the society of that time.

(Still from movie 'Student of Prague' Courtesy: medium.com)

Expressionist movement in Germany ended by the late 1923. But the German expressionism moved to Hollywood and continued there with the influence of Hollywood glamour and culture. Chaplin is also said to have been greatly influenced by this movement.

Italian Neo-Realism

Italian neo-realism focused on the common problems prevailing in the society. The movement started in 1942 but came to an end in 1951.It was many years before the second French New Wave that the neorealist directors in Italy like Luchino Visconti, Vittorio De Sica and Federico Fellini redefined how the honest portrayals of life could be put on the big screen with the mirror held to the society. The neo-realist movement strived to portray real world struggles in the aftermath of World War II. Throughout the war the Italian government had led the nation into political and economic uncertainty. Italy's film industry was in total turmoil. The Cinecittà film studios were severely damaged making it unusable which forced the Italian directors to seek alternative ways of filmmaking.In view of the import of American movies and restrictions on Italian directors by the then government (during 1925) the directors went

out in the streets and filmed the plight of refugees in camps. They used readymade props that came from the World War II and used the unprofessional people as bringing forward the Italian cinema to the world platform. The end of World War II and the consequent end of German occupation allowed the neo-realist movement to thrive discussing socio-political turmoil in a way that was not possible under Mussolini's rule. Roberto Rossellini had said: "I try to capture reality, nothing else." But like so many others, Italian neo-realism was a short lived movement. Vittorio De Sica/Federico Fellini/Robert Rossellini/Luchino Visconti are some of the famous directors of this movement whose movies continue to live through the time contributing to the history of film. These directors and their films not only made an impression on the societies of Italy and Europe but also worldwide. A lot of filmmakers like Satyajit Ray, Raj Kapoor and Bimal Roy (in India) took inspiration from their cinema.

Below are the main characteristics of the Neo-Realist cinema:

- Poverty Ridden Readymade Locations (like refugee camps etc)
- Realism Blended With Marxism.
- Use Of Available Light
- As Far As Possible Conversational Unscripted Dialogue
- Not Necessarily A Happy Ending

Vittorio De Sica's *Ladri di biciclette (The Bicycle Thief*-1948) can be cited as the perfect example of the Italian Neo-Realist movement. It deals with the story of a poor unemployed man searching for his stolen bicycle without which he is going to lose his job. It got the Academy award (most outstanding foreign language film) and is deemed the greatest film of all time by Sight & Sound magazine.

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One of the greatest films of all time"
Pauline Kael, The New Yorker
"A masterpiece. The most universally praised film on earth since WWII"
J. Hoberman, Village Voice
AN EXCLUSIVE ENGAGEMENT AT
LINCOLN PLAZA CINEMAS
Corinth

(Courtesy: screenwritersutopia.com)

Marxist Theory on Films

Marxist Theory on Films is quite an archaic hypothesis. Sergei Eisenstein and many other Soviet filmmakers around the 1920s expressed their Marxist ideas through film.It was adopted by the Chinese too who dubbed it Left-wing. Marxism was actually used in the French New Wave as well. Eisenstein's idea was to remain clear of the narrative aspect of the Hollywood style by getting rid of particular title roleand to deliver the core of the storyline by the means of images.There were other filmmakers also who supported the Marxist Film Theory like the French Marxist film maker Jean-Luc Godard and Situationist film maker Guy Debord. Godard utilized disruptive travesty aiming to augment high-grade awareness of publicizing Marxist notions while the latter stimulated the Marxist Film Theory in his interpretations of life in his films. Despite the Marxist Film Theory being the oldest the ideas and ideals of it were dubbed like a bane by the cinema trade of the United States. Marxist theory believed in the intellectual technique of using capitalism's own structures against itself. Eisenstein had discovered ways to represent not simply the external appearances of class struggle but also its conceptual foundations. He did so with particular regard for the distinctive space between 'us', the movie screen and the surrounding world.Such space subsumes and transforms us.The relevance of the Marxist theory is springing from all over the world even today when we see the manifestations of its ideologies in revolutionary subjects. The revolutionary element and class conflicts embedded in the Marxist Theory tend to add spice to any movie making it exceptionally loved and remembered despite the passing of the age. Charles Chaplin's *Modern Times* (1936) is, in a way, a film influenced by the Marxist thought.

(Still from Modern Times, Courtesy: tasteofcinema.com)

Postmodernism In Films

Postmodernism stands on defiance and refusal of the set ideas-a kind of revolt against the traditions and to replace the existing notions with the new one that are revolutionary and refined. It combines different approaches in one single approach of literary, scenic and visual arts creating a new masterpiece. The movement emerged as a reaction to high modernism. Modernism was both philosophical and artistic. It arose from the transformations in western society during the late 19th and early 20th centuries with a desire for creation of new forms of art, philosophy, and social organization. This need had arisen in view of the emerging industrial society and urbanization, new technologies, and most importantly the war. Traditional forms of art were considered outdated and there was a dire need for breaking away from them. Ezra Pound's (early modernist poet) 1934 injunction to "Make it new!" was the touchstone of the movement's approach.Modernism suggested that socio-political and cultural progress was inevitable and important for society and art.

Postmodernism attempted to subvert and differ from the

modernists in almost all fields of music, arts, history, and cinema and so on. Postmodernism believes in subjective view of the world and art. Postmodernist cinema differs from modernist cinema and traditional narrative film in three keyways by

- Blending Many Genres
- Constructing The Image Without External Reality, And
- Fusion Of High And Low Elements/Bridging The Gap

Postmodernism recognises the fact that realism is not merely reflected in what is "real", it is established when one's brain begins to apprehend its characteristic truths. Postmodernism depends on an individual's practical knowledge. It focuses only on standing for the truth amongst the things, events and occurrences. It thrives to convey only the reality of things and their diversified nature.Postmodernism in cinema is an expression of cinematic arts in styles of twisting the mindset of not only the actor on screen but also affecting the judgement and reasoning of a spectator. Toying between the real truth and the fabricated truth and between acting and real life. Postmodernism in films is to bend a "lie" and make it appear as though it is a "truth".

Some of the characteristics of Postmodern Films are:

- Leaving The Viewer Free To Conclude
- Involve The Viewer Totally In The Plot
- Hyper Reality In The Sequences
- Use Of Popular Culture

The postmodern tendency is to destroy boundaries and genres into a self-reflexive product. It is postmodernist movement that introduced the aesthetics and helped in the completion of transformation of the modernist movement. Following are some of the movies that fall in the postmodernist style: FedericoFellini's 81/2 (1963), David Lynch's *Blue Velvet* (1986), Ridley Scott's *Thelma and Louise* (1991) and *Damien Chazelle's La La Land* (2016).

(LaLa Land-Courtesy: filmmattersmagazine.com)

Soviet Montage Theory

Soviet Cinema was born out of the post war experience. Under strict controls of the government and restricted import of films it was in 1924 that Sergei Eisenstein, Lev Kuleshov and Dziga Vertov formed a group called "Association of Revolutionary Cinema" (ARC). It is this group that brought up a style called 'Montage'. Soviet Montage theory is a way to understand and create cinema that relies heavily upon editing (montage is French for "editing"). It's the principal contribution of the Soviets to the global cinema. The primary principle of the montage style was invented by Lev Kuleshov in 1918 by cutting together the shots that do not have any relation but makes a connection by what comes before and after the shot. This effect is called as "Kuleshov Effect" which was the initial stage of evolution of montage. Eisenstein who was also making his own experiments exceeded "Kuleshov Effect" giving out montage which is also called "Soviet Montage". Sergei Mikhailovich Eisenstein noted that montage is "the nerve of cinema", and that "to determine the nature of montage is to solve the specific problem of cinema" (wikipedia.org). According to this theory the editing of shots rather than the content of the shot alone constitutes the force of a film. Most directors all over the world believe that it is the montage that defines cinema. Eisenstein believed that more conflicting the shots the more intellectually they impacted the audience that shock and stir their inner emotions.

Sergei Eisenstein categorized montage into five different types.

Metric Montage: A simple cutting style where the long scenes are shortened to 'absolute length' without affecting the essence of the emotions. This style is used to create a suspense and tension.

Rhythmic Montage: This focuses on the rhythm of the action taken place. The best example of rhythmic montage is "Odessa steps" from Sergei Eisenstein's *Battleship Potemkin*.

Tonal Montage: This style concentrates on the emotions of the characters. Suppose if the heroine in the film commits suicide. Her scarf somehow reaches the hero. The drifting piece of the cloth could convey the message of the fallen heroine.

Intellectual Montage: This involves using all the above four styles that would arise not only conflicts between the shots but also a complex of emotions in the audience.

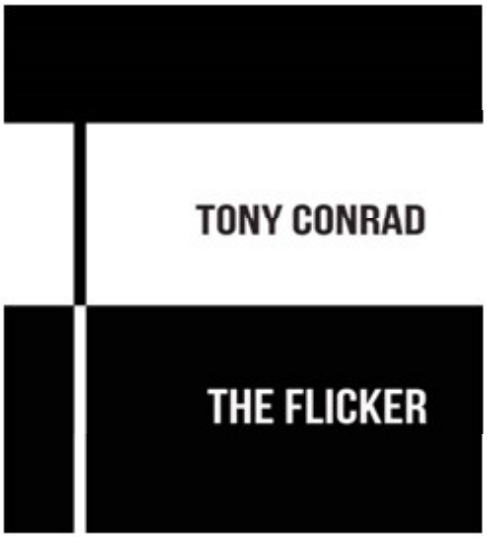
Some examples of use of Montage theory are Sergei Eisenstein's October: *Ten Days That Shook the World* (1928), *Strike* (1925) and Michael Curtiz's *Casablanca* (1942).

Structuralist Film Theory

Structuralist Film Theory, originally drawn from Structuralism, has become widespread in its constant enhancements and usage in the industry of filmmaking. It attempts to be non-illusionist.

The theory aims to make people appreciate, understand and relate to a movie down to its smallest detail capturing emotions there in and appreciating even the smallest details of the film. Structuralist film theory delves on the idea how films convey meaning through the use of codes not very dissimilar to the way languages are used to construct meaning. But the structuralist theory differs from the linguistic one in its codifications and temporal aspects. It is dependent on a new kind of sign proposed by the Prague linguistic circle which was started in 1926 as a group of linguists, philologists and literary critics of Prague. According to this theory a simple combination of shots can create an additional idea-the juxtaposition of images conveys the intended meaning to the viewer. Tony Conrad's *The Flicker* (1965) is a short structuralist film with 5 different frames: a warning frame, two title frames,

one black frame and one white frame. It changes the rate at which it switches between black and white frames to produce stroboscopic effects. Tony Conrad is a pioneer of both drone music and structural film.



(Courtesy:stream.sooner.de)

8.
Sociology of Narrative structure.

(Narrative understood as an essential component of human discourse. Bhagwaan Shiv gave the knowledge of Naatya-Shaastr to the Sapt-Rishis. Over the centuries we have a version of that compiled by Bharat Muni. Around the 4th century BCE, Plato and Aristotle did work on written fiction and plays. Ten types of structures explained via examples of international and Indian films.)

Narrative is generally equated with story or a sequence of events linked together. The narrative is also understood as an essential component of human discourse and a concept in its own right in the humanities, social sciences and natural sciences. Although the stories are now being told via various media the study of narrative-for a long time-has generally been focused on written fiction including the play. Since the entertainment was considered an important part of the society right from the beginning of the world, Brahma, the creator of the Universe, gave the world knowledge of the performing arts which could impart education, knowledge and entertainment to the world. He called it the Fifth Veda. Fifth Veda because it is not possible for everyone to read (or take out time to read) Vedas; so how do those attain education and knowledge! Via discourse, via performances and via dissemination of treatise through an art form called Naatya that is total and complete. Later it was Bhagwaan Shiv who gave the world the Naatya-Shaastr- the knowledge about Plays. Shiv ji is supposed to

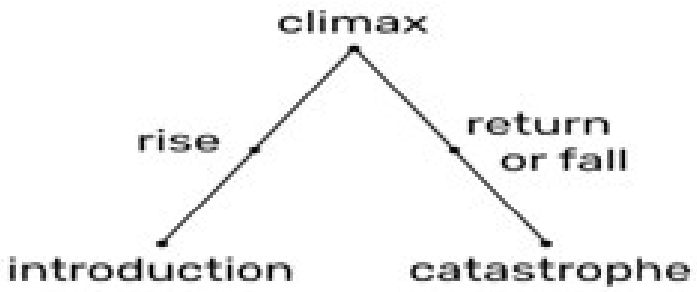
have given this knowledge to the Sapt-Rishis. Over the centuries we have a version of it compiled by Bharat Muni. The earliest surviving commentary on the Naatya-Shaastr is the Abhinava bhaarati by Abhinavagupt followed by the works of Saaradatanay (12th century), Saarangadev (13th century) and Kallinath (16th century). Naatya-Shaastr is the first ever detailed literature that the world has on plays-their stage craft, performances, elements of emotion and narrative structures and so on.

It was around the 4th century BCE, Plato and Aristotle did work on written fiction and plays. They made distinction between imitation of an event and narration of a story. By the early 20th century the Russian formalists tried to aim for an objective analysis of how narratives functions, influences and develops the structuralism. Because motion pictures have historically drawn from literary sources, literary narratology has had a major influence on the study of film narrative as well.

The Greek philosopher Aristotle, a disciple of Plato who lived during the classical period in ancient Greece, has done extensive work on the dramatized structure which can be found in his book Poetics. Aristotle suggested to split the play into two parts: complication and unravelling and he said "A whole is what has a beginning and middle and end". A leading Roman lyricist and poet Quintus Horatius Flaccus (generally known as Horace) advocated a 5-act structure in his Ars Poetica (The Art of Poetry) saying that a play should not be shorter or longer than five acts. The fourth-century Roman grammarian Aelius Donatus considered the plays as a three-part structure. A German novelist Gustav Freytag wrote a bookDie Technik des Dramas (Technique of Dramas) where he laid out what is known as Freytag's pyramid. Under Freytag's pyramid, the plot of a story consists of five parts:

- Exposition (Originally Called Introduction)
- Rising Action (Rise)
- Climax
- Falling Action (Return Or Fall)

- Resolution/Catastrophe



(Courtesy: Freytag (1900 p.511)

Freytag's five-part model is derived through the idea of conflict of man against man-hero (his need to achieve) and the adversary (obstructing hero's needs). His action of the drama is in two parts: the actions of the hero and challenges brought about by the antagonist. This according to Freytag is "play and counter-play" or in other words "rising and falling". The greater the rise, the greater the fall. But ultimately these contrasting parts will have to unite at the climax. In play and the counter-play dominance can be as per drama requirements but in both groups, good and evil, power and weakness, shall be mingled. Freytag's five parts have three crises:

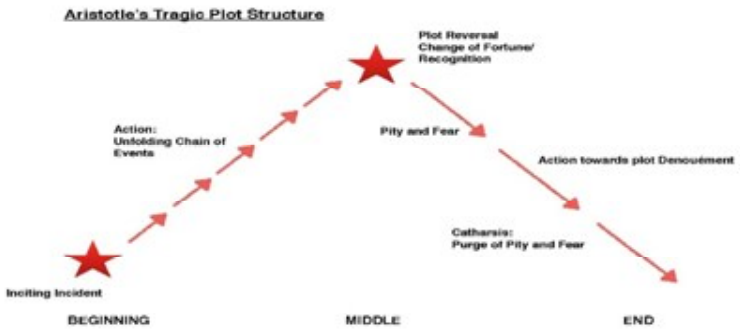
- The Exciting Force (Leads To Rising Action)
- The Tragic Force (Leads To Falling Action)
- The Force Of The Final Suspense (Catastrophe)

While the exciting force is necessary the tragic force and the force of the final suspense are optional but they together make the components of drama. Freytag's dramatic structure based on five-act plays could be suitable mostly for short stories and may be some novels.

A Canadian literary critic and theorist Herman Northrop Frye analyses the dramatic structure in Biblical terms. According to him there are two dramatic Structures-One, aU-shaped pattern of comedy and two an inverted U-shaped pattern for tragedy. "U-

shaped pattern…recurs in literature as the standard shape of comedy, where a series of misfortunes and misunderstandings brings the action to a threateningly low point, after which some fortunate twist in the plot sends the conclusion up to a happy ending." (Frye Great Code 169). "A U-shaped plot begins at the top of the U with a state of equilibrium, a state of prosperity or happiness, which is disrupted by disequilibrium or disaster. At the bottom of the U, the direction is reversed by a fortunate twist, divine deliverance, an awakening of the protagonist to his or her tragic circumstances, or some other action or event that results in an upward turn of the plot" (James L. Resseguie, Narrative Criticism of the New Testament: An Introduction-Grand Rapids, MI: Baker Academic, 2005). The protagonist then recognizes something of importance which has been thus far unrecognized. The reversal occurs at the bottom of the U which moves the plot upward to a stable condition marked by success. Journey of the inverted U begins with the protagonist's rise to prominence. At the top of the inverted U, the character enjoys good fortune. A crisis, however, marks the reversal of the protagonist's fortunes and the descent begins. The final state is disaster and adversity, the bottom of the inverted U.

Most popularly used principle of structure of a narrative in use by modern storytellers is, perhaps, the one given out by Aristotle in his book Poetics. In the part that still exists, he mostly analysed the tragedy. A part analysing the comedy is understood to have existed but is now lost. Tragedy in Poetics is used to contrast with epic. Both are imitations of reality-action and agents or plot and characters. Aristotle prioritizes action. His idea is that one can test the unity of a work by removing a part or parts. If the plot's meaning survives the work is not unified. In a good plot, every occurrence results from the previous occurrence. Every part is crucial to the plot's development. If a plot has a beginning, middle and end, it is a whole. Aristotle has given specific definitions of beginning and end. They must be at opposite ends of the cause-and-effect chain that forms the substance of the play. A beginning has no determining cause; an ending has no effect.



(Courtesy: commons.wikimedia)

Aristotle suggests division of plot into complication, turning point and denouement. The turning point denoting a change of fortune, either from bad to good or from good to bad. Aristotle adds that a tragic plot has the greatest emotional impact if it takes place within a day. Complication is everything that leads up to the turning point, and denouement is everything that follows it. Aristotle's theory of poetry prohibits using "deus ex machina," (divine intervention) as an action in the play. Best plots according to Aristotle are complex where changes arise from reversal of the situation. Aristotle cites the tragedy of Oedipus as an example. The messenger intending to reassure Oedipus ends up horrifying Oedipus by revealing the reverse. The moment works also as an example of recognition where Oedipus has already killed his father and married his mother. His fortunes change when he recognizes this situation. This the Book II of "Poetics" calls the "change from ignorance to knowledge."According to Aristotle epic poetry and tragedy have much in common. It is the technicality of being staged that makes for some differences in their narrative structures. Epic extends beyond a single day and depicts multiple simultaneous

events. Also, audiences enjoy repetition in epic poetry but find it boring in tragedy. Although epic poetry can contain longer scenes Aristotle believes that the plot ought to be easily summarized.

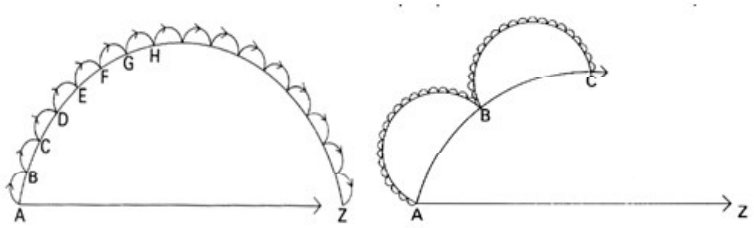
Aristotle has given six elements as integral part of any drama. They are:

- Spectacle
- Character
- Fable (Plot)
- Diction
- Melody
- Thought

These elements remain essential even to the structure of cinema movies.

Plot, according to him, is the most important element because the purpose of life "is a certain kind of activity" and drama ought to depict certain kinds of activity. Aristotle would reject the contemporary view that the depiction of character is central or most important. Aristotle's arguments for the primacy of Plot over character is: "Character gives us qualities, but it is in our actions-what we do-that we are happy or the reverse" (Poetics, 1450a18). Character, as per him, is the second most important thing (Poetics, 1450b1). Character interplays with other elements but its primary importance is to introduce morality. As Aristotle says, "…character is what makes us ascribe certain moral qualities to the agents" (Poetics, 1450a4). The third element is Thought-this is not what the character says that might reveal elements of the character, but what the character says regarding the things or, as Aristotle puts it, "all they say when proving or disproving some particular point, or enunciating some universal proposition" (Poetics, 1450a5). No theorist has had more impact on theatre than Aristotle. His Poetics outlined a formula for playwriting. Even today, his basic concept of the three unities-time, place and action and a beginning-middle-end structure holds firm. Any discussion of dramatic theory must begin from these concepts. The idea of beginning, middle and end is a direct ancestor of the classical 5-act structure codified by the French Academy.

British producer, academic scholar and professor of drama, Martin Julius Esslin-known for coining the term "theatre of the absurd" gives a clearer explanation of a well-made structure in his book An Anatomy of Drama. He sees the plot as an arc which leads the characters and audience from point A to point Z. The individual acts are smaller arcs riding on top of the main arc. The scenes are even smaller arcs which ride on top of the acts. This way a well-made play is a symmetrical lace-like fractal. But this will no longer hold true if the obligatory scene is shifted to 2/3 of the way through, in which case the main arc of the play will seem to replicate the beginnings of a Golden Spiral.



(An Anatomy of Dramaby Martin Esslin)

The N??ya-Sh?str, as mentioned above, is the most ancient and most authoritative Hindu text on the performing arts. While the tradition refers to a text of 12,000 verses the surviving manuscript consists of only 36-37 chapters containing approximately 6,000 verses. These have a series of accounts on various aspects of theatrical arts. Chapter one describes the genesis of drama, chapter six the theory of Rasaas, chapter ten on the kinds of play and chapter twenty-one goes to speak of the structure of a plot. Later, of course, it goes on to explain about the type of characters and the distribution of roles. Naatya-Shaastr contains profound knowledge of the theatrical aspect of life according to which the world is the fruit of the divine 'game'. The text is used for analysing the theory and practice of Sanskrit drama, for the problems related to poetics and aesthetics and also for the study of the dance etc.

There are 10 kinds of plays or Rupaks in the Naatya-Shaastr. They are:

- Nataka.In this Hero should be glorious, desirous of winning fame, full of life
- Prakarana. In this Hero's chief object/Search should be for contentment
- Samavakara. Consisting of three acts/three kinds of deception/ three kinds of excitements and/or three kinds of love
- Thamrga.A mixed story-part legendary part invented. Presented in four acts
- Dima. Contains all the sentiments except the comic and erotic
- Vyayoga.A one act drama where many men oppose one another/women play no part
- Anka. A one-act drama where the plot is generally well known
- Prahasana. A farcical comedy where the plot is taken from daily life
- Bhana.Drawn from popular source, acted out by a single actor
- Vithi. Almost similar to Bhana, played out by two actors

The Plot or the subjectmatter of the drama may be twofold: The principal" (Adhikarika) and the "incidental" (prasangika), While the Principal Plot is clear from its name the incidental Plot is that in which the characters acting in their own interest incidentally further the purpose of the Hero of the principal Plot (XXI.2-5).

In terms of structure the Drama can be presented through the following five stages:

- Beginning
- Effort Towards Attainment
- Possibility Of Attainment
- Certainty Of Attainment
- Final Attainment/ Result

These five stages of the Plot have five corresponding elements of the Plot such as the Germ, the Prominent Point, the Episode, the Incidents and the Dénouement. Besides these aspects of the action

and the Plot of the Natak there are following five Junctions which are as follows: The Opening, the Progression, the Development, the Pause and the Conclusion. These five junctions have further been divided to give detailed hints on how the playwright should produce a play including events supposed to occur. Kalidas's shakuntala and Bhasa's Svapna-vasavadatta are well-known examples of the N??ak.

The 4th century Poetics and ancient Naatya-Shaastr occupy almost parallel positions in the Indian and European dramaturgy. Both texts continue to get interpreted theoretically and practically. Aristotle concentrated on Greek tragedies while Bharat Muni has detailed out all aspects of performance, movement,expressions, theatre architecture, music and so much more. Aristotle tells us how the epic poetry developed to become tragedy Bharat Muni relates on why and how Brahma (Devta/God) instructed him to detail out the practice of Naaya. Poetics is highly rationalist commentary while Naatya-Shaastr is a kind of comprehensive encyclopaedia of Naaya archive. Both books,however, are thriving theories of structure, function,process and impact of performing arts on the spectator.

Structuralist film theory emphasizes how films convey meaning through the use of codes and conventions not too dissimilar to the way language is used in constructing meaning in communication. However, the structuralist film theory differs from the linguistic theory in its codifications hence the structuralist film theory is dependent on a new kind of signs first proposed by the Prague Linguistic Circle. If we were to understand how a simple combination of shots can create an additional idea, let us show the following shots in a sequence-blank expression on a person's face, an appetizing meal, and then back to the person's face. Even if nothing is said the sequence literally expresses hunger. The juxtaposition of mere images conveys the intention. Additional meanings can be created by use of lighting, camera angles, shot duration, juxtapositions, and so many other elements altering or enhancing the meaning of a sequence. This is known as the Kuleshov effect.

Structure of a screenplay has nothing to do with what film one is going to make, it's about the choices one has, as a writer to decide 'how' to tell that story. One just has to know how he wants to play with his story. All one has to do is to keep the basic points of a structure in mind and either shuffle those around or use them simply and straightforwardly. Screencraft. org suggests following 10types of structures.

1. **Three Acts Structure:** Basic with beginning, middle and end. e.g. movie *Die Hard.*
2. **Real Time Structure:** One single uninterrupted stream. e.g. movie *12 Angry Men, Mother India, Mughal-e-Azam* (both India/Hindi).
3. **Multiple Time Line Structure:** Linear stories mixed together. e.g. movie *Godfather-II*.
4. **Hyperlink Structure:** Linear stories, each story hyperlinked. e.g. movie *Crash, Pyaasa* (Indian/Hindi).
5. **Reverse Chronological Structure:** Telling stories in reverse chronological order. e.g. movie *Memento, Mera Saya* (Indian/ Hindi).
6. **Circular Structure:** Ends where it starts and starts where it ends. e.g. movie *Back To The Future*.
7. **Non-Linear Structure:** Jumping backward, forwards, and sideways in time to tell a single story. e.g. movie *Reservoir Dogs, Teesari Manzil* (Indian/Hindi).
8. **Oneirie Structure:** Exploring the structure of dreams, memories, and human consciousness. e.g. movie *Vanilla Sky*.
9. **Fabula/Syuzhet Structure:** Originated from Russian formalism, narrative construction. Fabula is the meat, the syuzhet is the narration. e.g. movie *Citizen Kane*.
10. **Rashomon Structure:** Telling the same story from different points of view. e.g. movie *Rashomon*.

If one draws a list of films that have been considered all-time greats and have seen immense success, both commercially and aesthetically, one would find that all those films have a strong plot and a carefully defined structure. Some examples of such films could be Vittorio De Sica's *Bicycle Thieves* (1948); Akira

Kurosawa's *Rashomon* (1950); David Lean's *Lawrence of Arabia* (1962); Paul Schrader/Martin Scorsese's *Taxi Driver* (1976); Giuseppe Tornatore's *Cinema Paradiso* (1988); Roberto Benigni's *Life is Beautiful* (1997); Roman Polanski's *The Pianist* (2002); Christopher Nolan's *Inception* (2010) and many many more. Let us discuss the structure of a few of these films for our clear understanding.

Bicycle Thieves: The film deals with the post war poverty and unemployment in Italy. Initial scenes make it clear that Ricci, an unemployed man is surviving with great difficulty. He somehow manages to get a job on a condition that he must own a cycle.The cycle, on his very first day on duty, gets stolen. Now he must find it in order to keep his job. The entire film is Ricci's search for the cycle during the course of which the film deals with the social, economic and emotional environment of that time. The story is without any frills and the structure is so easy and clear that it plays more like a parable than a drama. The film is a perfect blend of simplicity andn on-commercialism and yet so brilliantly aesthetic. A film that stands outside time. A film about someone who loves his family and wants to protect and support them but the society makes it difficult.

Rashomon: As written above, is a unique kind of structure in a way which is different not only in its content but also in the way they are narrated. Although the action of the film is repeated and differently presented, each time the pace of editing also varies with each segment. The story deals with the actions of a bandit told to us via different people/different perspectives. Different types of shot are used to create the narrative perspectives of the bandit, the wife and the husband. Rashomon is a deliberately and precisely constructed artwork in which form and content work together to create an epistemological puzzle for the viewer.

Life Is Beautiful: Although the film is based on the horrors of the Second World War, it deals with the human capacity to creatively interpret the world and not lose one's patience. The film has a peculiarly pleasant structure in the sense that it brings joy and romance and at the same time it causes denial and madness.

The film starts as a gentle romantic comedy but when evil enters the picture it's satirized and ridiculed. Guido, the main character (Benigni the director/co-writer)rejoices in bending the world to his will, making *life truly beautiful*. Life is Beautiful is a kind of a fable. From the point of view of a dramatic perspective it contains two grand argument stories; a boy meets girl romantic comedy, followed by a father and son tragicomedy. Each part carries equal weight. In a way the film is a statement against war and inhumanity, an insight into the personality of victims.

The Pianist: The film resists being dramatically satisfying, underplaying moments in order to take an unsentimental approach. Every turning point in the film is sudden and unexpected much like life itself. There are agonising moments and uplifting moments through which there is a sad realisation that the journey for survival springs a surprise just when one knows it has come to an end. Polanski seems to be warning the audience that emotion does not dictate the ending to the film but luck does and that the hero in the film is, in fact, just plain lucky to be alive.

Mother India: Land of birth, among Hindus, is known as Motherland. So the meaning of Mother for Hindus is not only the mother which gives birth but also the land where one is born. Therefore, the culture of the land also attains importance. The culture of Hindu society gives immense importance to the daughters who ultimately grow to become mothers. Also true is the fact that the mothers have to work very hard in order to rear their children and keep the family disciplined. All these four aspects are very truthfully handled in this film. The narrative is linear but still the director, in this lengthy movie, keeps us connected to the story via flashback/intercutsfrom time to time. When a son misbehaves with a daughter of the village his mother doesn't hesitate in shootinghim deadin order to save the honour of the village and the girl. The film also gives befitting reply to the American Writer's rantings against India.

9.
Sociology of Representation (Ideology/World)

(A system of beliefs and the ideological practices as the process of producing beliefs incorporated within subjectivity. Ideology of Downs, Bourdieu, Marx, Engels and the British philosopher Greg Currie. Realism, Construction, Mediation, Selection, Stereotypes.)

There can be no clear or single definition of ideology, it is used in a variety of ways. It's most common everyday use is to describe a broad, cohesive set of political ideas and beliefs like socialism, liberalism and so on. Robert Ferguson (1998) states "Ideology is not directly visible but can be experienced and/or comprehended. What is visible is a range of social and representational manifestations which are rooted in relationships of power and subordination" (p43). One of the founders of British Cultural Studies, Stuart Hall (2003) says, "Ideology functions through common sense and assumptions about what is considered normal in comparison to all else." An Ideology, in simpler terms,can be said to be a system of beliefs and the ideological practices as the process of producing beliefs incorporated within subjectivity. General belief is that the ideology, by nature, is political. In most democracies, this means an orientation to political parties, as these are the organizations that have arisen to pursue such a quest. It is common for sociological discussions of ideology to begin by acknowledging the plurality of different ways of using the term "ideology" (Eagleton 1991). Marx and Engels used it to denote the

most abstract conceptions that populate an imaginary world of ideas independent of material life. Marxists used it to denote a kind of wool pulled over the eyes of the masses.Many use it to denote the beliefs, attitudes and opinions of those with whom one mostly disagrees. A classic definition of ideology comes from Downs (1957: 96): "We define an ideology as a verbal image of the good society and of the chief means of constructing such a society." The concept that ideological differences are about differences in valuations, both abstract and concrete, is widespread. The second common understanding of ideology is that, it is, as Downs stressed: generative because it facilitates our taking a stand on a particular issue. When Marx and Engels wrote The German ideology in 1845 it faced the general rejection of their program by most European workers, Marxists often formulated various versions of "ideology" that explained why things didn't go the way they had hoped they would. Ideology thus became an effective way of controlling masses of persons exactly the opposite of the claims made by Marx and Engels.

Let us discuss about ideology a little further. Suppose a person in a particular state of India decides to support a particular policy of a particular political party. The person would first draw out his logical value of fairness and then combine that with the knowledge he has of the world. Which means that the Ideological values combined with political information would produce one's opinions on specific matters. But according to this conception the attitudes are a fusion of otherwise separable cognitive elements. This suggests that the ideologues should be those who have clear value commitments and mutually supporting value commitments.This conception also suggests that the ideologues without sufficient information about the world would be unable to form opinions. But political psychologists assume that just as one can never be too smart, one can never be too ideologically consistent. Another problem with the factual basis for opinion formation is that if the "values" part didn't seem to work as it should, the "knowledge" part would not either. While the evidence that ideology gives us values gets weaker it becomes more and more plausible that

ideology gives us knowledge which might seem contradictory. We see that the people can agree with one another in their value commitments, while still having diametrically opposite opinions. Ideology is identified as those ideas that reflect the social needs of an individual, group, class, and/or culture. Many times we know that we are being controlled, but still accept the idea that the "good" of the system is overriding the "bad". We accept the notion that the system is working in our favour even though the ones we are working for make all the money. We go along with it in spite of the controls imposed on us by the State, society and civilization. In today's world of communication technology-film, television and related media inform and persuade us about our world and our culture through innumerable images that they throw at us laced in the ideology of the producers and /or their sponsors.Virtually every film presents to us with some negative and positive and therefore offers us an implied or explicit morality or ideology. Every film has a slant based on the director's sense of right and wrong-an ideological perspective that privileges certain characters, institutions, and cultures. "Film narratives function to construct the social reality that constitutes the living world of social actors" (Mumby 1993). Film narratives incorporate important social and political issues through the use of ideology and genre in the "politics of representation". Film narratives incorporate important social issues through the use of ideology. Technology of photography and the birth of cinema opened new frontiers for the study of modern culture. While screen images gave a subjective perceptual experience of 'reality' they also provided a meaning and experience in ways of seeing and interpreting cultural discourse. D W Griffith's *Birth of A Nation depicted* the stress of war and how it could tear the relationships apart, however, the version of the war shown aroused violent public reaction. NAACP, an organisation of the coloured people, said that the film promoted Ku Klux Klan! Forsyth Hardy who co-founded the Cinema Quarterly and was the first Director for the Films of Scotland committee writes in his Grierson on Documentary (1946) that Grierson conceived films as capable of many forms but he used the medium as "propagandist" bending

its entertainment value in its educative and advertising potential. Film narratives have the power to help spectators reflect about the way they think of themselves and act. Film narratives are politically committed and are into the politics of representation. Film narratives also make us re-evaluate our past, understand our present and project to us an imaginary future. They symbolise events that take the viewers in different space and time. Films have the power to appropriate expectations about the course of life, and how people move within the social, political and professional environment. Given the power of cinema to create meanings and represent different 'realities,' the question is:how should sociology deal with this artistic language to understand the 'true reality'? "Sociology and art do not make a good match," said Pierre Bourdieu in Sociology Issues (1983). According to him, "The universe of art is a universe of belief, belief in the gift, the uniqueness of the uncreated creator, and the outburst of the sociologist who wants to understand, explain, make comprehensible, causes scandal" (Bourdieu, 1983, p. 162-163).

World sociologists, throughout the history, have been interested in knowing how can the cinema be used to understand the society? Cinema's visual and narrative powers have, for a long time, been subconsciously shaping our expectations and aspirations. May be because the social life presented on screen has-satisfactorily or unsatisfactorily been accepted by the spectators. Cinema viewing experience affects us emotionally and psychologically. Thus it becomes important to discuss the sociological perspectives on the relationship between art, cinema, and society.

Cinema is not just a peripheral leisure activity but a mechanism that generates other forms of social and cultural behaviour in areas as diverse as fashion, rituals, religion, sports and social protests and so on. Let us, for example, take the movie *(3-Idiots)* which showed three people riding on a two-wheeler. It was an offence (and still is) but is now so common to see a two-wheeler rider with two pillions. The film has taken that taboo out of the minds of the people and now even the police takes it lightly. "Films thematise, visualize and condense social issues and

problems, but do not provide a comprehensive theory about the functioning and structure of society"(Markus Schroer, 2012, p.21)." Films can represent social trends' and also provide a 'valid picture' of the contemporary social customs. Therefore, it might be right to presume that not only the 'analysis of films' represents an 'analysis of society' but also the films themselves tend to operate a 'social analysis'. Cinema, therefore, is quite capable of 'creating thoughts' and 'imaginaries' in a kind of 'philosophical experimentation. "Cinema speaks of courage, speaks of justice, speaks of passion, and speaks of betrayal. The great genres of cinema, the most codified genres, such as melodrama, the Western, are precisely ethical genres, that is, genres that address humanity to propose moral mythologies" (Alain Badiou 2010, p.339). What is "watched" is the same for each spectator but what is 'visualized' (via one's 'imagination') is unique to each one. How do we explain the different impacts on the audience? According to Mayer, 'memory' would play a central role in this process.That is why the relationship between 'real' and 'fantasy' in cinema cannot be easily analysed. For, according to Mayer, we all have 'ideas', we live generally in a 'fantasy world' where the "ideal" is the goal which everyone strives for in everyday life. In this way, the "ideals" and the "fantasies" - often presented in the movies-are closely related to life, and therefore are a necessary stimulus to action, providing a broader horizon of experience, conceptions of life and behaviour. What this suggest is that despite cinema's 'fictional' character/content, we experience the fiction as 'real'.The film exists in our own 'act of reading'. It does not have a predetermined 'meaning' but multiple possible lines of meaning. That is why reading a movie may be different for each individual. Therefore, it might be right to say that "we do not see the world 'as it is' but as we' are." In Sorlin's words (1985, p.58): "we perceive beings and objects through our habits, our hopes, our mentality, that is, through the ways our environment structures the essential (what is essential for us), about the accessory". Audience sees what it is 'capable of '. In the words of Sverker Sorlin (1985, p60) cinema shows: "On the one hand, fragments of the 'real' (of the 'perceived' and 'reconstituted' life of

those who produce the films), that the public 'accepts' and 'recognizes', and, on the other hand, helping to extend the 'domain of the visible' or to impose 'new images' on the iconographic panorama of a society." It's clear now that the ideology encompasses a set of beliefs and values accepted by a given 'social formation.' In the same 'social formation', 'ideological expressions' also develop parallelly. Just as Sorlin believes that the ideology functions as a 'guiding force,' it is also reinterpreted by different spectators. It is these negotiations that are needed to be analysed in the interpretation of representation in cinema in order to identify and define what would be 'real' in our eyes.

Representation in cinema can be viewed the way it is presented because it embodies the director's intentions. Representational intentions succeed when the audiences recognise the object represented exactly how the director has seen or imagined it. Aesthetic interest lies inunderstanding and appreciating the skilful and imaginative way the director has achieved this. By contrast photographs are non-existent without their objects and images unavoidably replicate object's appearance. A photograph, therefore, does not represent a fictional entity. It may be of a real entity which has been staged and dressed up but the se things occur prior to or after taking the shot and are attributable to the photographer not the photographic medium. It is the choice of subject, lenses, creative lighting etc. that makes the difference. To understand a representational work as a representation one needs to understand the details of the work in terms of the artist's communicative intentions and ideas.Scruton implies that cinematically realist films leave viewers to live the overwhelming visual experience.

In *Battleship Potemkin* we see three quick successive shots of a lion (stone, with closed eyes) at the top of the Odessa steps, then with eyes open and then finally standing with an open mouth, roaring. This sequence follows fast on images of imperial power crumbling and opening cannon shots from the soldiers. By this Eisenstein has commented on the impotence of the imperial forces against the noble power.

The Montage, intentionally, replaces the causal relation between image and the subject. Scruton admits that "Eisenstein succeeded here in properly articulated meaning, but complains that the sequence is not a photographically unitary" and that it amounts to a distortion and disruption of photographic reality. Montage creates meanings and anti-realist cinematic methodologies at the levels of special effect-photography, recording, mixing, VFx and other structural representational levels. All these subjectively transform the objectivity otherwise inherent in photographic material.The purpose of art, according to Arnheim, is to let viewers understand the true nature of things. Which means that the makers of cinema should utilise cinematic characteristics in ways which deviate from a perceptual cinematic experience. Contemporary film theorists agree that the average cinema goer is deceived into believing what is seen is real.

The term realism was given to us by a German philosopher Friedrich Schiller in the 18th century. According to Arnheim cinema offered "the mechanical imitation of nature" to which André Bazin added that this mechanical imitation "would transform the mechanical reproduction of the cinematic image entirely". According to Aristotle the eternal desire of humans is to imitate the world in their plays.

No wonder representation in cinema deals with gender issues, age related issues or disparities, ethnicity, national and regional identities, social issues and events. Cinema, as we saw above, has the power to shape an audience's understanding of and about these topics and influence their attitudes.

Let us now look at the following in order to understand how they represent the issues.

Construction

If a newspaper has a headline, columns and page layout the cinema also has its structure-a way to present the world to us-with plants, anecdotes, character, performances, contexts, emotions, camera lenses and angles, mood lighting, trick photography or VFx and style of editing.

Mediation

This involves planning and packaging of the film the way it is supposed to be put before the audience. This involves choice of the story, writing/re-writing and amending or changing the screenplay before the shooting.In a documentary showing the interview of the politicians or just making a mention in one line of what he said and so on.

Selection

Omissions are sometimes more important than what is included; whether in the dialogues or in the frame of a shot or a reaction of a performer.

Sometimes the words that are put or not put along with images provide a certain meaning in a specific context.

Stereotypes

These can be simple obvious representations of people or places which may or may not be exaggerated. For example, characters like a comic police guy in movies or a middle class Saas/Bahu in a TV serial and so on-the characters that the audience recognises instantly. Stereotypes can be detrimental to the society/culture because audiences tend to generalise their impression about people or places.

Ideology

Ideology, as written above, are the ideas and beliefs represented on the screen could influence the audience on the way they think or believe or support a particular party. As an example one can cite the famous 786 badge in the Yash Chopra's *Deewar*. The main character performs well with the Islamic badge till he loses it thereby projecting that this 'auspicious' number is a miracle number and is a sure shot way to succeed at everything. In a documentary about Kashmiri Hindus the representation of their plight could be influenced by the ideology of the filmmaker.

The representation on the lines mentioned above can be constructed in following various ways.

Choice of lenses, camera angles, shot takings, manipulative editing, visual effects, use of music in sequences to add ideology, sound effects and computer generated effects and so on. In a TV reality show like the *Bigg Boss*, many hours of shot footage is recorded, but this footage is edited down to fill a one hour broadcast slot-leaving out what does not fit the ideology.

This constructivism is based on assumption that there are certain social factors "such as human relation, ideas, thoughts, language and knowledge and they point out that sharing those factors is important in building the reality" (March & Stoker 2010, pp.80-98). "Social constructivism believes in the way of understanding the certain social facts such as social institutions, languages, social classes, governments, legal systems, economic systems and kinship system, all depend on people's own actions, beliefs and intentions" (Andre 2000, pp.24-31, March & Stoker 2010, pp.80-98). "The narratives presented in movies are what are shaping our culture," Putman said. "In order to have relevant conversations with our culture we need to be informed and able to engage with them."

Most cinema is entertainment and it comes in many genres which in turn is based on various moral beliefs. Something that is considered acceptable by one but may not be so for another. There is a world view presented in all kinds of entertainment. Reality deals with the origin and sustenance of things in existence which cinema is compelled to choose from.

Film theorist and the author of Esthétique et psychologie du cinéma; Histoire du cinéma Jean Mitry acknowledges the essential difference between cinematic images and mental images providing a framework for assessing the success or failure of a particular film in conveying subjective experience to the viewer: "It is completely impossible to represent a mental image, since, having become visual, it ceases to be mental. An image is only subjective to the extent that it relates to a pre-established character. In other words, it is not the objectification of a subjective viewpoint but, quite the opposite, the 'subjectification' of a certain objective representation. The purpose is not to translate 'actual' psychological

reality but to give the audience-through an aesthetic equivalent-the impression that it is seeing or feeling 'as though' it were the character in the drama."

But the cinema and allied media industries enjoy a poor track record in presenting diversity honestly. "Hollywood is the biggest exporter of culture, yet has long ignored the importance of diversity since its creation" (Burgin 2018). "Representation matters so that the full story can be told, and so you don't have a one-sided story that isn't a fair representation of a diverse population. The media needs to represent the society that it serves because if people don't see themselves, then it's almost like a lack of care that's communicated to people. There has to be some diverse voices that represent everyone in the society that can speak from the voice of those people because there are different issues and different things that are of importance to us. On *Capitol Hill*, for example, the photographers that shoot there and the newscasters that are shown are disproportionately white males. I think that there needs to be more of an effort to seek out diverse voices and diverse representation with a conscious effort" (Photojournalist Cheriss May-2018). Let us look at what African American filmmaker and screenwriter, Aaron Rahsaan Thomas, shared in his 2018 interview:

"The term, misrepresentation, tends to be subjectively defined, depending on how the source views representation, its intention and how things should be presented. However, the lack of inclusion from diverse voices in storytelling tends to limit the possibilities of what stories might be told. The craft itself is therefore limited from reaching its potential and tends to encourage a narrower worldview as stories are shared across cultures. Finally, the lack of inclusion sends a hostile message, whether intended or not, that other voices are not valued or welcome to join the conversation."

French philosopher Gilles Deleuze who did extensive work on literature, art and cinema believed that the cinema is a pre-linguistic system which gives a nonverbal form to thought. He goes on to say that "Cinema is not a universal or primitive language system nor a language. It brings to light an intelligible content which is like a presupposition, a condition, a necessary to correlate through

which language constructs its own 'objects'. But this correlate, though inseparable, is specific: it consists of movements and thought processes and points of view on these movements and processes. It constitutes a whole 'psychomechanics'... the utter able of a language system which has its own logic."

British philosopher Greg Currie who has done extensive work on aesthetics is quite polemic telling about film's capacity to represent a subjective perspective, even if this perspective is purely optical: "Viewing the cinema screen is...in important ways rather like viewing the real world; it is not at all like viewing someone's subjective visual experience of the real world....it is only for short periods and with considerable efforts that we are able or willing to regard what is on screen as subjective and therefore as representing what someone thinks or claims, rather than what actually is."

10.
Sociology of Perception (Perceptual Psychology)

(Senses, nervous system, sensory system and understanding the presented information or environment. Perceptual systems. Goldstein, Gustav Theodor Fechner, Kendall Walton. Laws of similarity, proximity, continuity, closure and that of common region. Perceptual experiences.)

Perception is a Latin word and in that language it literally means gathering or receiving which refers to the set of processes we use to make sense of the different stimuli. We perceive signals via our five senses stimulating our nervous system and the sensory system. We are fitted with different sensory organs for different kinds of perceptions. Perception is not just passive receipt of signals. It depends on the recipient's knowledge, culture, memory and ability to understand. "Perception is the organization, identification, and interpretation of sensory information in order to represent and understand the presented information or environment" (Daniel Schacter (2011) Psychology).Perceptual psychology, a subfield of cognitive psychology concerned specifically with the conscious and unconscious innate aspects of the human cognitive system, became an important subject of study in the 19th century. Pioneer in the field of Perceptual psychology was an American psychologist James Jerome Gibson who has been one of the most important contributors to the field of visual perception.

Perceptual systems enables an individual to see the world as

stable even if the sensory information is incomplete. The perceptual system includes:

- **Visual System:** Sensory organ and parts of the central nervous system
- **Auditory System:** Sensory system for the sense of hearing
- **Olfactory System:** Sensory system used for smelling
- **Somatosensory System:** Part of nervous system that responds to changes inside the body.

Human and animal brains are structured with different areas processing different kinds of sensory information. Some modules take the form of sensory maps across the brain's surface which are interconnected and influence each other. "The process of perception begins with an object in the real world, known as the distal stimulus" (Goldstein 2009). Psychophysics, the scientific study of the relation between stimulus and sensation-describes the relationships between the physical qualities of the sensory input and perception. "Although the senses have been generally viewed as passive receptors, the study of illusions and ambiguous images has demonstrated that the brain's perceptual systems actively and pre-consciously attempt to make sense of their input"(Gustav Theodor Fechner. Elemente der Psychophysik).

Psychologist Jerome Bruner developed a model of perception which is composed of three states:

1. We are very receptive to the information that is targeted to us
2. We gradually collect familiar cues enabling us to make a rough categorization of the target
3. We try to search for more cues and also ignore cues that go against our initial perceptions. Our perception becomes more selective and we finally paint a consistent picture of the target.

Alan Saks and Gary Johns have given three components to perception.

1. The Perceiver: a person who perceives it in spite of factors that could influence his perceptions. These influences would be his.

a. motivational state,
b. emotional state, and

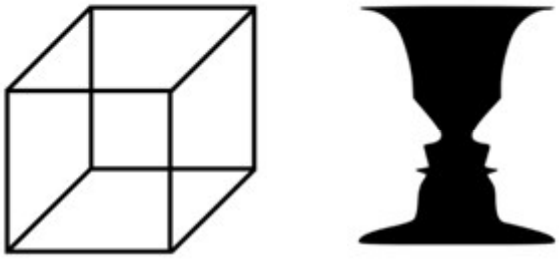
c. experience.

The first two factors contribute a lot to how a person perceives a situation.

2. The Target: A thing that is perceived. The information gathered by the sensory organs of the perceiver affects the understanding about the target.

3. The Situation: The environment, timings, and intensity of stimulation affecting the process of perception may render a single stimulus to be left as merely a stimulus, not a percept for brain interpretation.

Ambiguous figures demonstrate that a single stimulus can result in more than one type of perception. The Rubin Vase, for example, could be interpreted as a vase and also as two faces. The percept can bind sensations from multiple senses into a whole. The Necker Cube could also be perceived in more than one way.



(The Necker Cube and Rubin Vase-Courtesy: Wikipedia)

"Perception depends on complex functions of the nervous system, but subjectively seems mostly effortless because this processing happens outside conscious awareness" (Goldstein 2009). The perceptual process happens in steps that begins with stimuli in the environment and ends with our interpretation of them. The process is unconscious and happens multiple times a day. When oneopens one's eyes one does not need to tell the brain to interpret the light falling onto the retinas because this happens unconsciously.

The moment we encounter a stimulus our brain receives and organizes the information, and interprets it the way it makes sense using our knowledge and understanding of the world. Interpretation means we take the information and we just organise and categorise it. In the case of Rubin's Vase some might interpret the information as "vase," while others might interpret it as "faces." It is via framing stimuli into categories we can understand and react to the world around us better. We encounter millions of sensory stimuli every day which could tell us what to notice or what not to notice. The perception is different for each person and each one attends to the stimuli as per one's individual world. It is the process of selection by which we attend to some stimuli and not the others. It is our brains that have an amazing capacity to choose what is important and what is not. Emotionality also influences the selective attention one pays to the stimuli. Let us look at the following-

- **Selective Retention:** Recalling only what reinforces one's beliefs, and expectations.
- **Selective Perception:** The tendency to perceive what one want to.
- **Selective Exposure:** To select what one wants to expose/ associate oneself to.

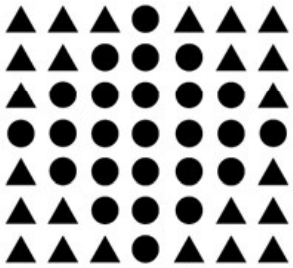
Selective attention is not limited to any particular age group and after the brain has decided to attend to particular stimuli it needs to organize the information it has taken in. Organization is the process of arranging the information in order to turn it into meaningful patterns. The 'Gestalt Laws of grouping' are principles in psychology (proposed by Gestalt psychologists) to explain how humans naturally perceive stimuli as organized patterns. Gestalt psychology tries to understand our ability to acquire and maintain meaningful perceptions in an apparently diverse world. The central principle of Gestalt psychology is that the mind forms a global whole with self-organizing tendencies. It talks of the capability of brain to generate whole forms, particularly with respect to the visual recognition instead of some collection of unrelated elements. In fact, the Gestalt psychology professes that the brain groups elements together whenever possible instead of keeping them as separate

elements. Gestalt Laws of grouping include the laws of proximity, similarity, and the figure-ground law.

Law of proximity: According to this law when we perceive a collection of objects we perceptually group together objects that are physically close to each other allowing for the grouping together of elements into larger sets which reduces the need to process a larger number of smaller stimuli. It is due to this reason people tend to see clusters of dots on a page instead of many individual dots. The brain groups the elements together instead of processing a large number of smaller stimuli making us understand information quickly.

Law of Proximity, Courtesy: study.com)

Law of Similarity: According to this law people perceive similar elements perceptually grouped together allowing us to distinguish between adjacent and overlapping objects based on their visual resemblance.



(Law of Similarity, Courtesy: usertesting.com)

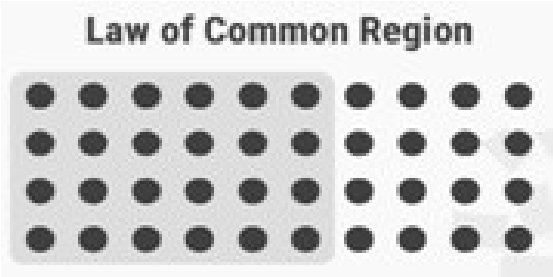
The Figure-Ground Law: As per this law the visual field can be separated into two distinct regions one prominent objects and the ground.It is the optical illusions that play on the perceptual tendency here.

(Figure Ground Perception, Courtesy:verywellmind.com)

Law of Continuity: According to this law the elements that are arranged on a line or curve are perceived to be more related than elements not on the line or curve.

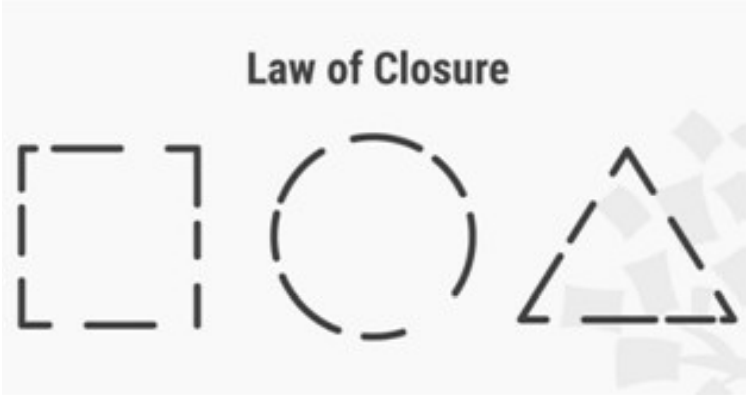
(Law of Continuity, Courtesy: researchgate.net)

Law Of Common Region: According to this law when objects are located within the same closed region, we perceive them as being grouped together.



(Law of Common Region, Courtesy: interaction-design.org)

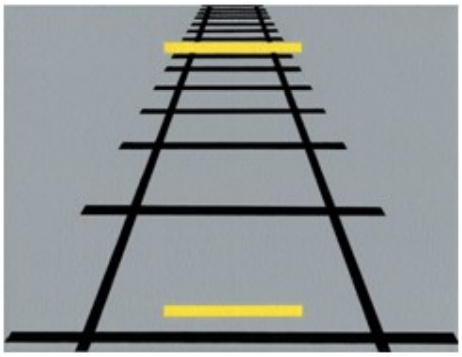
Law of Closure: According to this law when we look at a complex arrangement of visual elements, we tend to look for a single, recognizable pattern.



(Gestalt Laws of Closure, Courtesy: intraction-design.org)

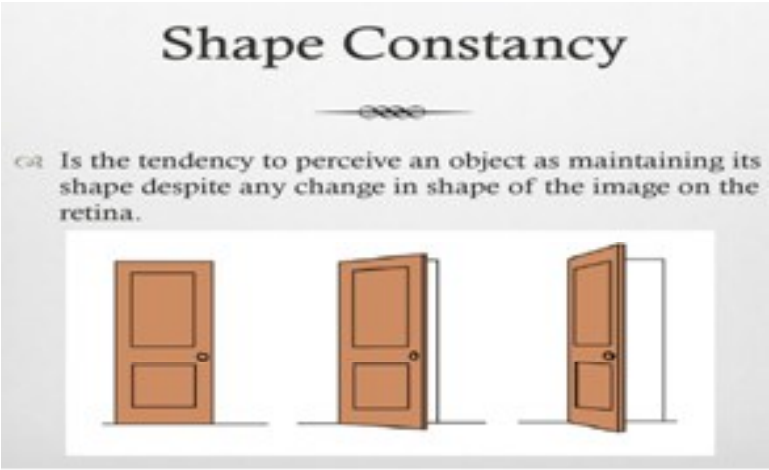
Human brains are structured in a modular way with areas for processing different kinds of sensory information. One part of the brain-the fusiform face area (FFA)-is dedicated to recognising people. Interpretation is the last stage of perception through which we understand stimuli. Also there are a few visual and perceptual constancies which are important to understand because it is via them that we experience the perception process:

Size Constancy: Perception of the size of a particular object does not change, regardless of changes in distance or size.



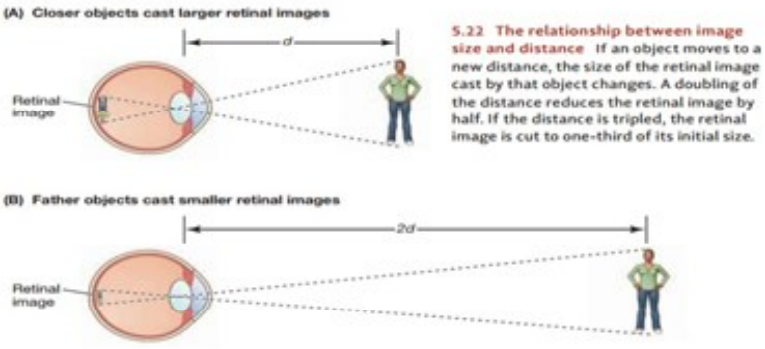
(Ponzo Illusion, Courtesy: illusionsindex.org)

Shape Constancy: Irrespective of changes in the object's orientation the shape of the object as it is perceived remain constant.


Shape Constancy
Is the tendency to perceive an object as maintaining its shape despite any change in shape of the image on the retina.

(Courtesy: slideplayer.com)

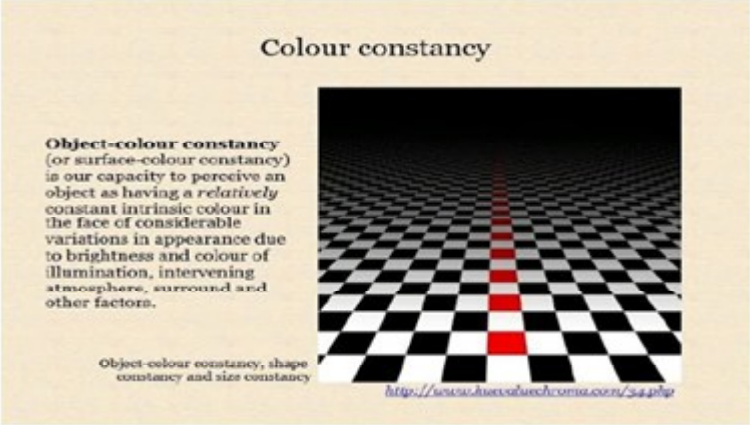
Distance Constancy: When the thing is near the horizon, it is perceived as closer to Earth than when it is directly overhead.



5.22 **The relationship between image size and distance** If an object moves to a new distance, the size of the retinal image cast by that object changes. A doubling of the distance reduces the retinal image by half. If the distance is tripled, the retinal image is cut to one-third of its initial size.

(Courtesy:brainkart.com)

Colour Constancy: The colour of an object remains similar under varying conditions.


Colour constancy
Object-colour constancy (or surface-colour constancy) is our capacity to perceive an object as having a *relatively* constant intrinsic colour in the face of considerable variations in appearance due to brightness and colour of illumination, intervening atmosphere, surround and other factors.
Object-colour constancy, shape constancy and size constancy
http://www.huevaluechroma.com/54.php

(Courtesy:huevaluechroma.com)

In case of fiction films both perception and imagination play

a crucial role, because cinema involves an integration of visuals and audio and the plots are presented to us moulded through camera placements, movements, actor's performances, sound effects, and editing and so on.Media like film and television have already become an integral part of our everyday lives, therefore, understanding how our perceptual system deals with these mediated visual experiences vis-a-vis the real-world might help us understand how perception works in both situations making sense of the stimuli we encounter every second. That perception enables us to make decisions about everything.

Before we move further we must understand what is meant by 'perception' and 'imagination' and how can they be different. For distinguishing perception from imagination, Shen-yi Liao and Tamar Gendler (2019: §2.3) mention "intensity, in voluntariness, and causal relationship with the relevant object". In his "Sartrean Account" of perception and imagination, Uriah Kriegel (2015) proposes that "the two kinds of mental states can have the same content but be different with regards to their attitude". These mental states may have the same content but they differ in the way they relate to the person as an experience. But the movie audience is not consciously aware of how they make sense of the plot and understand the events that are occurring on the screen in front of them. They, without realizing, make connections and infer from across different scenes. To understand what a character is thinking or feeling, they interpret their actions, body language, and facial expressions. It is an unconscious effort but experience makes the task easier. Research on perception of the film narrative may relatively be new but the basic research studies in the field have tried to explain how people understand movies. Attribute of perception represents its content as occurring here and now that includes the perceiver himself while the imagination represents its content as occurring in an alleged alternative spatiotemporal structure that does not include the perceiver as the subject. So when one watches a movie there is a sense in which one experiences the hero is fighting with someone here and now in front of the audience but it is not something that is worth reporting or to intervene. This

distinguishes film experience from a case of imagination or a mental imagery which is essentially private. Therefore, the film experience seems to lie between perception and imagination.Cinema Philosophers try to settle the issue in three different ways.

First Approach (Matravers 2014) states that the film experience is a matter of perception while imagination plays no essential role even when we watch fiction films.

Second Approach (Currie 1995) states that even if the film experience is perceptual the perception comes down to the input of an imaginative experience.

Third Approach (Wilson 2011) states that both imagination and perception play an essential role in our experience of fiction films.

A capacity of including the experience of imagination provides spectators with a way of combining imagination with perception. Perception can be embedded into the imagination. For example, I can report my experience of the hero fighting with the villain (or a monster) by saying that I imagined seeing hero fighting the villain. This approach gives credence to both perception and imagination.

Enrico Terrone in his paper Imagination and Perception in Film Experience details out that role of imagination while viewing fiction films must satisfy following four requirements:

1. Perceptual experience of the viewing the images.
2. Spectator perceives things from a standpoint, which means one is little detached while watching cinema.
3. The spectator locates events in a both time and space system.
4. The spectator can experience the film as depiction of fiction.

According to Terrone Imagination plays no role in our engagement with films. The spectator imagines only the fictional events that unfold on the screen which he does in quite an impersonal way. So since the spectator already has a perceptual experience he does not need to imagine the fictional events unfolding in front of him. "The audiences will have access to the story told without recourse to the imagination. They simply look at the cinema screen and the narrative is there to be seen" (Matravers 2014: 154). Normally in non-fiction films (subjectivity aside) what

is perceived is what was filmed. But, in fiction films the staged representation is the link that connects what is perceived to what was filmed. Matravers states that "Our understanding of a narrative does not change if we shift from thinking of it as a fiction to thinking of it as a documentary" (2014: 156).

According to what is known as 'Impersonal Imagining' the spectator imagines that the film occurs in a fictional world. He does not imagine to have perceived those. The imagination, therefore, is 'impersonal' because it does not involve imagining about the person who is imagining. British academician Gregory Currie says: "What I imagine while watching a movie concerns the events in fiction it presents, not any perceptual relations between myself and those events. My imagining is not that I see the characters and the events of the movie; it is simply that I imagine that these events occur-the same sort of impersonal imagining I engage in when I read a novel." (1995: 179). In Impersonal Imagining perceiving fictional events would involve imagining the time and space of the events requiring one to imagine in complete disconnection from the real world. Experience of watching cinema movie involves something more immediate than a play which Jerrold Levinson characterizes as "The immediacy of our involvement in, and our extraordinary capacity to be affected, cognitively and emotionally, by cinema viewing" (2016: 173). The spectator imagines the sensory features of the fictional events via his sensory system but does not imagine perceiving fictional events in spite of undergoing a perceptual experience of them and in spite of perceiving fictional events. According to the 'Imagining Seeing' theory the experience of watching a film the spectator imagines that he is perceiving the fictional events of the film in two different ways in the words of American philosopher Kendall Lewis Walton "Perceive it either as ordinary face-to-face perception or as 'transparent' pictorial perception." In the first option events entail imagining via the standpoint from where events are seen. The other experience presents detachment from the spectator's space. In order to put things simply one could interpret watching cinema as enjoying a pictorial perception of fictional events. George Wilson

(2011) develops this option in what he calls "The Mediated Version of the Imagining Seeing Thesis." The relationship between perception and imagination in the case of fiction films is acknowledged by both Dominic Lopes (1998) and Gregory Currie and Ian Ravenscroft (2002) in their discussions of Impersonal Imagining. The option requires that the spectator engages in an imaginative effort in order to prevent perceiving fictional events from entering his imaginative project. The impersonal perception is an experience of a world in which the subject of experience does not exist in the way things normally exist. We usually treat fictional characters as non-existent, however, when we perceive the fictional world from the perspective of the impersonal spectator we might be inclined to treat fictional characters as existent. There is no way of directly enjoying impersonal perception in our physical world and yet we can emulate it by imaginatively favouring the two fold pictorial experience. The darkness of the movie theatre surely helps us in carrying out such a task.Impersonal perception is delivered to us from the law that governs all our movements in time and space. While ordinary perception provides us with a subjective perspective of the objective world impersonal perception on the other hand is not constrained by such determination. Thus, the impersonal spectator can move from one perspective to another without being forced to cover the spatial distance between the two standpoints of those perspectives. In appreciating a film, the spectator does not limit himself to enjoying this special way of perceiving thereby recognizing the shifts of perspective as grounded via planning of shots, choosing camera angles, editing and mixing soundtracks.We, therefore, appreciate a film through the discovery of where the experience comes from. A fiction film presents to us a world by impersonally perceiving the world.While watching moving pictures we do not only perceive fictional events but also feel emotions embedded in them-emotions of anticipation,regret, fear and even pity.Even though the darkness of the movie theatre favours the pictorial experience. Films can sometime lead the spectator to turn his impersonal perception into full-fledged pictorial perception. Such a shift occurs when the spectator feels emotions-

specifically body emotions that turn impersonal perception into personal perception. Likewise, artefact emotions can turn impersonal perception into personal perceptions.

It would be perfectly understandable if an individual viewer, on the basis of his individual comprehension of the narrative would guide his attention to areas of the scene that are of interest to him and which may differ from those of the other viewers. For example, if one joins in the middle of the movie, though the others are also watching the same movie, the understanding of the one who joins in the middle may be different from others till he settles down to watch a considerable length. However, comprehension guiding attention in film may be very different than the guidance of attention in looking at pictures and during reading. The stimulus-driven qualities of film across different viewers make viewers less likely to guide their eye movements based on their comprehension.

Realists profess that films can show reality in a way that other art forms can't. Thus, according to Kendall Walton (Transparent Pictures-On the Nature of the Photographic Realism): "When we look at a movie screen, we see objects, people, and places in or through that screen. We observe natural meaning everywhere: in expressions of happiness and sadness, in physical symptoms of illnesses, and in things that are culture specific, or conventional."

Literature and film do not differ merely in respect of how much time they take to convey information, or how much information they convey but they differ in respect to how they convey that information. This fact, as per the British philosopher Herbert Paul Grice, centres on distinction between showing and telling. Film shows and allows to retain a credibility that literature lacks. This credibility is not photographic and it has nothing to do with the film images giving us access to the real world it, however, centres on the narrative level of the film that the images and sounds depict as true in the narrative. A movie, therefore, shows us certain objects and events and it allows for precisely the unmediated, direct, perceptual access to narrative natural meaning that Grice articulates as a part of the concept itself.

Kendall Walton argues that photography "deserves to be called a supremely realistic medium". This realism centres on the transparency of the photographic medium which Walton puts it as follows: "With the assistance of the camera, we can see not only around corners and what is distinct or small; we can also see into the past. We see long deceased ancestors when we look at dusty snapshots of them. To view a screening of Frederic Wiseman's *Titcut Follies* (1967) in *San Francisco* in 1984 is to watch events which occurred in 1967 at the Bridgewater State Hospital for the Criminally Insane. Photographs are transparent. We see the world through them."

"The photographic image," André Bazin claims, "is the object itself, the object freed from the conditions of time and space that govern it. No matter how fuzzy, distorted, or discoloured, no matter how lacking, in documentary value the image may be, it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it is the model."But seeing an image is different from seeing it in 3-D so Bazin's comments cannot be taken literally or, at least, must be dismissed. Walton himself admits that: "It is simply and obviously false that a photographic image of Half Dome, for example, is Half Dome. Perhaps we shouldn't interpret Bazin's words literally. "Surely seeing someone in the flesh is not the same as seeingan image of that person. Walton hints at such a difference but insists that his claims be taken literally. He states; "I must warn against watering down this suggestion, against taking it to be a colourful, or exaggerated, or not quite literal way of making a relatively mundane point…my claim is that we see, quite literally, our dead relatives themselves when we look at photographs of them." Cinema philosophers discuss that the film is a perceptual medium and it shows us visuals and sounds and the whole thing engages the spectator's perceptual processes. But they do so because they centre their discussions on the nonfictional films. The factual people, places and things that that kind of cinema shows us differentiates it from other art forms.Treatment of the nonfictional film differs strongly from treatment of the fictional film -what Noël Carroll calls "nominal

portrayal."

Reliability is closely tied to the idea of communication. If documentaries attempt to show us truth about the world they are reliable when they actually do so and when as the audience we can come to true beliefs about their subject matter. Documentaries are reliable when they serve as reliable guides to true beliefs. This amounts to making both explicit and implicit propositions through which the spectator is expected to form true beliefs about the subject. When a documentary is honest it engages reliable cognitive processes but when it is deceptive it engages unreliable cognitive processes. It's almost 70 years since Grierson first invented the term "documentary". Still, the definition of the term is controversial -not just among film theorists but also among people who make documentaries. German-French documentary film maker Marcel Ophuls says: "Documentaries,or whatever their directors care to call them, are just not my favourite kind of movie watching. I don't trust the motives of those who think they are superior to fiction films. I don't trust their inordinately high, and entirely undeserved, status of bourgeois respectability."

Documentaries are representational. They record and sometimes also reconstruct the reality viewers have not or cannot experience themselves. But because photography is indexical the audiences understand the documentary. However, the audience is able to differentiate between the everyday reality and the reality presented by the film.

If we divide the documentary construction in two elements- one filming and the other narrative, we see that both the elements are not just dry recordings of events. There is an art involved in making a documentary of choosing a camera angles, of stringing words together into sentences which are not merely informative but that also tell a story. Documentary draws not only from objective methods of representing reality but the fictional world of cinematic production. The documentary transforms the object into a spectacle of sound and image. "Fictional and factual protocols become tropes of production and reception, as filmmakers and viewers draw on intersecting textual norms to make and decipher meaning." (Toby

Miller, Technologies of Truth: Cultural Citizenship and the Popular Media, ed. Michael Renov, Faye Ginsburg, and Jane Gaines-Minneapolis: University of Minnesota Press, 1998), 184)

For documentary to be an effective representational medium it must make audiences feel as if they were co-present to the recorded reality captured by the documentary. Roy Stryker, who documented America's Great Depression, wrote that "a good documentary should tell not only what a place or a thing or a person looks like, but it must also tell the audience what it would feel like to be an actual witness to the scene" (Stuart Hall, Representation: Cultural Representations and Signifying Practices-Philadelphia: Open University Press, 1997, 83).

Reality shown on Television via the Reality Shows has many genres. Let us look at some of the shows on Indian television.

- Celebrity Reality Shows
- Talent Shows
- Factual Shows
- Games Shows
- Hidden Cameras Shows
- Adventure Shows

When such shows were conceptualised in the 1940's they were more authentic as the whole idea of reality shows was novel at that time. Today such shows are construed as a quick source of money and higher TRP for TV channels. It is since the 1960s that the communication scholars have attempted to examine about the viewers' perceptions on various issues television puts across. Little effort, however, has been made in investigating the influence of television on adolescents' perceptions of social reality.

George Gerbner who gave us the Cultivation Theory suggests that exposure to media gradually and subtly "cultivates" viewers' perceptions of reality. Gerbner and Gross assert that the "Television is a medium of the socialization of most people into standardized roles and behaviours." They call this "Enculturation" which is a process by which people perceive and learn the dynamics of their surrounding culture and acquire values.

The outward experience of watching a movie may appear to

be passive, however, the viewer is very active mentally. The viewer processes the sequences of audio-visual information presented on the screen, understands the characters, actions and engages with the narrative of the entire film. The only external manifestation of this internal activity can be viewer's facial expressions,body language-physiological changes happening in the body and his eye movements. He must move his eyes to sequentially process the parts of the scene he is interested in.

11.
Sociology of Adaptation (Adaptor's Source/Borrowing/Transporting)

(Literary works based on fiction, journalistic reports and biographies. Bazin, Truffaut, Cohen and Metz. New wave, Neo Realism. American and French main stream cinema. Creative process of adaptation as "mysterious alchemy".)

Jean Renoir set himself the task of putting his knowledge and his artistry at the service of a tale- *A Day in The Country by* Guy de Maupassant. Satyajit Ray did the same while filming Rabindranath Tagore's novel *Ghaire Baire*. Both adapted the literary works for their films.

When a literary work is used as the basis for a fiction film it is ordinarily understood as adaptation.In addition to the literary works there are also other works that are adapted like the non-fiction journalistic reports/write-ups, biographies, comics, scriptures, stage plays, historical anecdotes and also some other films. Since the 19th century Europe (earliest days of cinema) adaptation from diverse resources has been a common practice of filmmaking. This is true of movies in India as well-otherwise what is Dadasaheb Torne's *Shri Pundalik* or Dadsaheb Phalke's *Raja Harishchandraor* Dev Anand's *Guide* or Guru Dutt's *Sahib Bibi Aur Ghulam!* The list is endless.

It's not only the stories and novels that are adapted for making a film even poems, fables, paintings, songs, plays and operas are also not uncommon. Even Leonardo da Vinci's painting Last Supper was adapted in the form of a tapestry that hangs in the Roman

Vatican Museum.

General notion on the process of adaptation has very much in common with the interpretation theory because the adaptation is the appropriation of and from a prior text. The hermeneutic circle, which is basis of the interpretation theory, preaches that one can adapt a work only after prior understanding of it. That prior understanding, however, has to be by the careful explication it allows. But before one goes about analysing a text one must have a total understanding of its meaning. Adaptation can put into play the intricate mechanism of its signifiers in response to general understanding of the signified.Almost all representational cinema functions this way (as interpretations of a person, place, situation, event, etc) there could be those films that announce themselves as versions of the standard whole. A version of it could be called an adaptation in the narrow sense while a standard whole can only be a text.

'Borrowing' is the most convenient and frequent mode of adaptation where the artist employs the material-generally successful text. In many works of adaptations from Shakespeare the adaptation strives to win an audience by the prestige of its borrowed title or subject. At the same time, they strive to seek a certain respectability, if not aesthetic value, as a dividend. Same is true in case of adaptations from literature to music, opera, or paintings. The audiences are expected to enjoy a certain pre-established presence and to call up new or especially powerful aspects of a cherished work.

While studying the mode of adaptation the analyst has to dig at the source of power in the original and examine how the use of it has been made in adaptation.The main concern here is the generality of the original, its potential for wide appeal and its existence as a continuing form in culture. The success of adaptations rests on the issue of its fertility not its fidelity. This, in case of cinema, will elevate its participation in a cultural enterprise whose value is outside film.This vast mode of borrowing finds its opposite in what can be called "intersecting." The uniqueness of the original text, in this case, is preserved to such an extent that it is intentionally

left unassimilated in adaptation. As a separate mechanism, the cinema records its confrontation with an ultimately intransigent text. Without a doubt the key film exhibiting this relation is Robert Bresson's *Diary of a Country Priest*. Andre Bazin claimed that in this case one is presented not with an adaptation so much as a refraction of the original because Bresson featured the writing of the diary and because he went out of his way to avoid "opening up" or in any other way cinematizing the original. Bazin claims that "the film is the novel as seen by cinema."The original artwork, according to Bazin, can be likened to a "crystal chandelier whose formal beauty is a product of its intricate but fully artificial arrangement of parts while the cinema would be a crude flashlight interesting not for its own shape or the quality of its light but for what it makes appear in this or that dark corner." The intersection of Bresson's flashlight and the chandelier of as written by French writer George Bernanos in his novel produces an experience of the original modulated by the peculiar beam of the cinema. Naturally a great deal of Bernanos fails to be lit up, but what is lit up is only Bernanos."Bernanos as seen by the cinema." It is just this sort of intersecting that the modern cinema is interested in. Jean-Marie Straub had filmed *Corneille's Othon* and *The Chronicle of Anna Magdalena Bach*. Pier Paolo Pasolini audaciously confronted Matthew's gospel with many later texts. His later *Medea, Canterbury Tales,* and *Decameron* are also adaptations in the intersecting mode. All such works present the otherness and distinctiveness of the original text, initiating an interplay between the aesthetic forms with the cinematic forms. An original is allowed its own life in the form of cinema. The consequences of this method are neither innocent nor simple. This mode refutes the commonplace understanding that the adaptations support only a conservative film aesthetics.

How does adaptation serve the cinema? What conditions exist in film culture to warrant the use of literary prototypes? These are some of the questions that a film sociologist might like to ask. Although adaptation are nothing new in the history of cinema, its particular function in any moment does not remain constant. The

choice of work and the mode of its adaptation suggest a great deal about the cinema's sense of its role and aspirations from time to time.The stylistic strategies developed to achieve the proportional equivalences necessary to construct matching stories may also crucially alter the style of that adaptation.

Bazin points out that in the postwar era in the adaptations from the stage by Jean Cocteau, Orson Welles, Laurence Olivier, William Wyler, and others not only developed new ways for the cinema to 'look like' serious theatre but also developed a kind of discipline in mise-en-scene whose consequences go far beyond the production of Macbeth, Les Parents Terribles and many others.This new concept of dramatization helped cinema solidify a shooting style that would leave its mark on Alexandre Astruc and Andre Michel among others. This particular cinematic representation allowed Truffaut to set him against the cinema of quality of 1954 diatribe. While Truffaut railed against the status quo for its literariness and for its method of adaptation, the film makers he lauded were also working with literary originals: Bresson adapting Bernanos, Ophuls adapting Maupassant and Schnitzler, and Cocteau adapting his own theatre pieces. Like Bazin, Truffaut looked upon adaptation not as a monolithic exercise but as an instructive barometer for the age. The cinema of the auteur which he advocated was not to be pitted against a cinema of adaptation.The adaptation was actually the 'battleground' even while it prepared the way for a stylistic revolution-The New Wave.

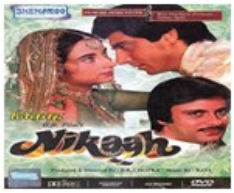
At times few particular literary fashions have also exercised enormous power over the cinema and over the general direction of its stylistic evolution. The fiction of Hugo, Dickens, Dumas, and so many others originally set the stylistic requirements of American and mainstream French cinema. Similarly, Zola and Maupassant helped Jean Renoir muscularly reorient the style of world cinema in the 1930s. Through Luchino Visconti this naturalist impulse directly developed one strain of neorealism in his adaptations of Giovanni Verga (*La Terra Tremd*) and James M Cain (*Ossessione*).

The situation in India has been no different. Here whether in Hindi or in any other language the cinema of adaptations has been

very common. Few examples could be Gautam Ghose's Hindi movie *Maa Bhoomi* on the novel of the same name by Krishna Chander; Vijayanirmala's movie *Meena* on the Telugu novel of Yaddanapudi Sulochanarani; BV Karanth's *Vamshavruksha* a movie on a Kannada novel by SLBhairappa and Dev Anand's *Guide* based on the English novel of the same name by RK Narayan; BR Chopra's *Nikaah* based on a Hindi short story by Achala Nagar (initial title of the film as per the story was Talaq Talaq Talaq which, under pressure from Islamists was changed to Nikaah).The list is endless.

(youtube.com)

(Youtube.com)



(amazon.com)

Austrian-born art historian EH Gombrich felt one cannot dismiss adaptation because it is a fact of human practice. We match items from different systems all the time. We make these distinctions and insist on their public character because we are matching equivalents. Nelson Goodman has treated this matter in The Languages of Art pointing to the equivalence not only of elements but of the position elements vis-a-vis their different domains. Names of properties of colours may describe aspects of the world of sound. Adaptation would then become a matter of searching two systems of communication for elements of equivalent position in the systems capable of eliciting a signified at a given level of pertinence, for example, the description of a narrative action. For Gombrich adaptation is possible, though never perfect, because every artwork is a construct of elements built out of a traditional use of a system. Since people have the capacity to adapt to new systems with different traditions in achieving a like goal or construct, artistic adaptation poses no insurmountable obstacles. Nevertheless, attention to such "proportional consistencies" requires that the study of adaptation include the study of both art forms in their proper

historic context.

In Film and Fiction, The Dynamics of Exchange Keith Cohen justify this new, nearly scientific approach to questions of relations between these arts; he writes, citing Metz:

"A basic assumption that both words and images are sets of signs that belong to systems and that, at a certain level of abstraction, these systems bear resemblances to one another. More specifically, within each such system there are many different codes (perceptual, referential and symbolic)". What makes possible, then, a study of the relation between two separate sign systems, like novel and film, is the fact that the same codes may reappear in more than one syste...The very mechanisms of language systems can thus be seen to carry on diverse and complex interrelations: "One function, among others, of language is to name the units segmented by vision (but also to help segment them), and..one function, among others, of vision is to inspire semantic configurations (but also to be inspired by them)." Noel Carrol, Film Theory and Film History: An Outline for an Institutional Theory of Film,Film Reader, no. 4 (1979): 81-98.Cohen and Metz before him-both-suggest that despite the material being different and despite the difference in ways of processing them at the primary level, verbal and cinematic signs share a common fate that of being condemned to connotation. This is true in their fictional use where every signifier identifies a signified and also elicits a chain reaction of other relations which permits the elaboration of the fictional world. As an example the imagery functions equivalently in films and novels. This mechanism of implication among signs leads Cohen to conclude that "Narrativity is the most solid median link between novel and cinema, the most pervasive tendency of both verbal and visual languages. In both novel and cinema, groups of signs, be they literary or visual signs, are apprehended consecutively through time; and this consecutiveness gives rise to an unfolding structure, the diegetic whole that is never fully present in any one group yet always implied in each such group."

Because narrative codes function at the level of connotation they are potentially comparable in a novel and a film. The story

can be the same if the narrative units (characters, events, motivations, consequences, imagery etc.) are produced equally in both works. Which could, by definition, be termed a process of connotation and implication.Narrative by itself is a semiotic system which is available to both and derivable from both. If a story is judged in a way comparable to its filmic adaptation, then the separate processes of implication which produced the narrative units of that story must be studied. Semiotics in this case coincides with Gombrich's intuition: "Such a study is not comparative between the arts but is instead intensive within each art. And since the implicative power of literary language and of cinematic signs is a function of its use as well as of its system, adaptation analysis ultimately leads to an investigation of film styles and periods in relation to literary styles of different periods."

So called 'Naturalist' of 'Progressive' fiction showed cinema the way to develop its interest in the subjects of dirty reality and also that of a hard-hitting style which affected American hard-boiled novelists like Cain and Hammett, eventually returning to Europe in the film style of Visconti, Carne, Clouzot, and others. Film and literature in the currency of naturalism had some remarkable individual incidents associated with it. Renoir's adaptation of *The Lower Depths* can serve as an example. In 1881 Zola had cried out for a naturalist theatre and had described 20 years before the time precisely the sort of drama Gorki would write in The Lower Depths.

(Courtesy: wikipedia)

This genre, influenced in a way by the communist ideology,caught up with literary writers and the film makers embracedits style with open arms. One because it was a new kindof reality being presented on screen and two because it would find sanction from the intelligentsia which would be easy to get name

and fame in national and international markets. Sadat Hassan Manto, Ismat Chughtai, Krishna Chander, KA Abbas and so many Hindi/Urdu writers became darling of the filmmakers in India. A group of film people also got together and created IPTA (Indian People's Theatre Association) which produced films adapted from literature dealing with such ground issues that commercial filmmakers would not take up. Naturalism coincided with a political need.

But did Gorki really mind an interpretation and an adaptation of his The Lower Depths by Renoir? We may never know because he died a few months before the premier of the film. Nevertheless he did give Renoir his approval and looked forward to seeing the completed version despite the fact that in 1932 he declared that the play was useless and 'un-performable' in socialist Russia. May be such a statement was an insincere self-criticism by a Russian artists.However we must take Gorki at his word. May be he realized that in the year 1932 *The Lower Depths* in the Russia was not the same piece of work as The Lower Depths in France. May be that's why he put no strictures on Renoir assuming that the cineaste would deal with his play as he felt necessary. Necessity, among other considerations, is a product of the particular place and epoch of the adaptation-both historically and stylistically. The naturalist attitude of 1902 gave way to a new historic and stylistic moment which fed a style that Renoir had begun elaborating ever since *La Chienne* in 1931 and which despite its looseness and airiness in comparison to the Gorki would help lead European cinema onto the naturalist path.

Both cinema and literature are regarded as modes of expressing feelings and individual perceptions combined with person's will to project one's mind and image. Many of these contributions employ notions such as 'work', 'intention', 'poetics', 'author' and so on which emphasize personal actions and universe.Adaptation can no longer be seen as a repeat work and also not as an expressive intention that compares itself to another kind of expressive intention. Reappearance of the story or novel transformed into cinema is not re-reading or something that has

appeared previously somewhere else. A reappearance is something written in a different 'language' that locates itself in a certain time and space in society and carries within itself the memory of an earlier discursive event. What matters in adaptation-reappearance -is the development of a new communicative situation with similarity or dissimilarity with the earlier story or novel or poem or event. What matters is the new role that the event takes place within the discursive field with abstract faithfulness. The analysis of the adaptations should do more than just compare the former with the later text. It should actually focus on the changes in the passage. That is why when we talk of adaptation or reappearance or transformation we cannot just keep focus on the structure of the original source material but on the dialogue between the text and its context. Adaptation, in more ways than one, is "recontextualisation" or "re-formulation" of the original in a language that is different than the original one. In adaptation one generally needs to identify the background of a story, its context and in that too the film maker enjoys total creative freedom. Hungarian aesthetician Bela Balazs, in his book Theory of the Film, says: "A film script writer adapting the play may use the existing work of art merely as raw material, regard it from the specific angle of his own art form as it were raw reality, and pay no attention to the form once already given to the material" (p. 263). Film theorists like Andre Bazin, Bela Balazs, George Bluestone and Sergei Eisenstein have critically surveyed the nature of the adaptation as an 'inter-relative' thing between literature and film. The theories of Bela Balazs are of great importance in understanding the historical perspective of the adaptation process. According to Balazs the novel should be treated as the 'raw material' to be transformed at will by the screenplay writer and the director. The screenplay should catch the inherent and inbuilt reality, the thematic approach, the formal design and the literary model of the original and represent that with a new aesthetic design creating thereby a new artistic version. This new script would then be just as much specific, independent literary form as the written play or story. There is nothing to prevent that from being another form of literary masterpiece-the film script

-an entirely new form!Even though an adaptation takes the work of say a novel by Kafka or a play by Shakespeare the adaptation is an entirely new entity. Film adaptation creates new visual forms and thematic contents and there can be various variations possible of that work. The silent film version of *Othello* and the adaptation of that play by Orson Welles illustrates Balazs' contention that adaptations are distinctive works of art.

(1922 filmposter Courtesy: letterboxd.com) (1952 filmposter Courtesy: mubi.com)

German writer Siegfried Kracauer introduced the concept of 'cinematic and uncinematic.' According to him the adaptations can make sense only when the content of the story or the novel is rooted firmly in the objective reality, not in mental or spiritual experience. He found that realistic novels like Steinbeck's *Grapes of Wrath* (1840) have been realistically translated on the screen while on the other hand novel such as Camu's *The Outsider* was doomed upon adaptation. According to Kracauer, cinema is an audio-visual film techniques superimposing the signs of failure of the visual imagination of the subject matter. What Kracauer in fact is saying that the interior life of the characters must be visually rendered in a natural manner untempered with special effects. The adaptation can be pure as long as it remains visually faithful to the form and content of the material without any attempt to transcend it. In case

an adaptation fails the fault, according to Kracauer, lies not in the film but in its sources which could be either "cinematic or uncinematic". In his book Theory of Film he says that the "redemption of physical reality" is the sole purpose of Cinema.

The concept of possibility of achieving the same effect in cinema as in literature has a long history in film theory. Eisenstein, in his essay Word and Images, has proposed a cinematic method for equalling the emotional impact of midnight striking in Guy de Maupassant's Bel-Ami-(a scandalous tale of an opportunistic young man corrupted by the allure of power) by means of a whole series of shots from different camera angles. This striking of clocks from various distances intensifies the impact as in the look.Eisenstein established the principal of equivalence in his essay Dickens, Griffith and Film Today (1949) where he argued that the root of American film aesthetics was to be found in the Victorian novel. In his essay Word and Image, he implies that through montage 'Theories of Adaptation' equal effects can be achieved both on paper and screen. He writes "Before the inner vision, before the perception of the creator, however a given image, emotionally embodying his theme-the task that confronts him is to transform this image into a few basic partial representations which, in their composition and juxtaposition shall evoke in the consciousness and feelings of the spectator, reader or auditor, that same initial general image which originally hovered before the creative artist." The theory presumes that the creative imagination constructs an organic vision before the process of creation begins. It fails to address the fact that it is impossible to achieve control on audience response no matter how carefully the representations are moulded into a montage pattern. The means of communication invariably affect the message and thereby help to determine the nature of the response. French film director Rene Clair also developed his film theory in 1926. He believed that an adaptation was not artistic if it merely reproduced its literary source. Mere chronological sequencing of its literary source was not true Cinema but was 'filmed theatre' or a 'filmed novel'. According to Rene Clair the adaptation is an "intermediatory formal design between two media" -literature and film. One major

study on evaluating the inter-relative process between literature and film was done by George Bluestone's Novels into Film (1957) who called the creative process of adaptation a "mysterious alchemy." Bluestone asserted that the successful screenwriter in his adaptation must keep in mind the limitation of the film medium and make serious adjustment to conflicting conventions-conventions that have historically distinguished literature from the autonomous entities. The adaptation must link these "conflicting conventions". Bluestone believed that an adaptation was a kind of raw material that expresses the thematic content differently. Characters, incidents and performance become the high points for the film. The adapter, therefore, becomes a true author, not a mere translator of another's work. Bluestone's contention is that the adaptation will inevitably become a different artistic entity than the novel on which it is based, suggesting that the adaptation is not simply a stage between two media, as Rene Clair classifies it. Bluestone illustrates the inter-relative link: "Like two intersecting lines, novel and film meet at a point then diverge". However, Bluestone, like Kracauer, maintains that certain novels are not suitable for film for adaptations."What is peculiarly filmic and what is peculiarly novelistic cannot be converted without destroying an integral part of each."

Andre Bazin's view is that the reality is multi layered and that the artist's vision should be ascertained from the selection he makes of reality. The medium of film creates not purely from technical means, but from the presentations of selected parts/ aspects/points of the subject matter. Bazin believed that the faithfulness to a literary source, its "spirit", was fundamental to the nature of adaptation. The novel and the drama are not raw material to take from and render visually, cinema actually rediscovers the essential experience of the subject matter by its own technical devices. It keeps in mind "the vision of the creator and the spirit of the work"in total unison. Cinema adaptation, according to Bazin intensifies and reveals nuances and details of its literary source. In his essay In Defence of Mixed Cinema Bazin argues that the "adaptation should be regarded as a form of

translation from one language to another.... a good adaptation is the essence of the letter and the spirit."

The film theorists have attempted to classify adaptations into following modes/types. The precedent for this they have found in the literary theory of John Dryden (John was an English poet, literary critic, translator, and a playwright who was appointed England's first Poet Laureate in 1668):

1. **Metaphrase:** Translating an author word by word, line by line into a language from another.
2. **Paraphrase:** No word by word literal translation but retaining the sense of the original.
3. **Imitation:** Where the translator takes only 'some' general hints from the original.

Michael Klein and Gillian Parker identify three types of adaptations-first are the faithful impressions or literal translations, the second ones retain the core of the structure of the narrative and the third regard the source material merely as raw material. *Apocalypse Now* (1979) based on Conrad's *Heart of Darkness* (1902) can be cited to be an example of the third category.

Geoffrey Wagner has also worked on this topic and has identifiedfollowing three methods of adaptations:

1. **Transposition:** Where novel or a story is directly put on the screen without any interference.
2. **Commentary:** Where the original is purposely or inadvertently altered or restructured.
3. **Analogy:** Where the fiction is taken merely as a departure, not literary original.

Wagner provides examples for various categories, among which are Robert Stevenson's film *Jane Eyre* (1944), William Wyler's *Wuthering Heights* (1939) and Vincent Minnelli's *Madame Bovary* (1949) which he sees as transpositions, Mike Nichols' *Catch 22* (1970) as a commentary and Luchtino Visconti's *Death in Venice* (1971) as an analogy.

Dudley Andrew, however, widened his debate on adaptation by including all representational films as adaptation. He observes that every representational film adapts a prior conception.

Adaptations can be seen as personal discoursescarved out from material events and stories that surround us. Dudley Andrew identifies three types of adaptation from prose to screen:

1. **Borrowing:** Not a replication of the original work but powerful aspects of a cherished work.
2. **Intersection:** Total refusal to adapt but an attempt to present the distinctness of the original text and to give its own life in the cinema.
3. **Fidelity or Transformation:** Reproducing only something essential from the original text which can measure up to a literary work.

Andrew's categories are not distinctly different from each other, perhaps, because there is no single type of correspondence between films and their literary sources. He believes that the element of fidelity, criticism and transformation will always be present in various degrees in all screen adaptations of literary text.

Satyajit Ray got influenced by and was brought up on European New Wave film directors like Vittorio De-Sica, Renoir and Bergman. Ray's first film *Pather Panchali* was a cinematic adaptation of a novel by Bibhutibhusan Bandopadhyay. Ray In his entire career made manyfilms based on novels. He adapted the literature in a realistic manner.Ray's cinema cannot be ignored in the genre of film adaptations based on literary texts. Ray's *Ghare Baire* (1984) based on Tagore's novel by the same name (1916) is set in the revolutionary Bengal of 1905. There are three principal characters in the novel, Nikhil, Bimala and Sandeep. It is autobiographical account of these three that intertwine and make the novel. But Ray treats it more as a love story rather than a struggle between opposing values. There is barely a paragraph lifted from the novel for dialogues in the film. The film *Ghare Baire* should be treated as a new work of art altogether.

Story of Navketan's *Guide* is no different. Pearl S Buck told Dev Anand that the novel of RK Narayan will make a great cinema. Dev Anand's director brother Vijay Anand rejected the idea of adapting the novel in toto. He wrote his own script and the film is there for all to see. Guide is a new work of art rather than a faithful

adaptation of the novel.

Film adaptations should be seen in the context of one content generating another content. Studies in film adaptations should focus on how a film text amplifies, ignores, subverts, transforms or extends the meaning of the source text. The source text generally gets influenced by the prevalent ideologies of the day in its transformation towards a film text. The film adaptations are also largely dependent on the political constraints, auteurist predilections, charismatic stars and the new and developing technology.

12.
Sociology of Interpretation (Roland Barthes/Paul Ricœur/ Transitional Hermeneutics)

(Kluckhohn and Strodtbeck's Values Orientation theory. Ricoeur's theory of interpretation. Cultural Values. Meaning of ideology via its characteristic narrative techniques.)

The general meaning of interpretation can be said to be making sense of something we do not understand. Interpretation is a human activity and any human activity can be the object of interpretation, from action to language to customs to dreams and so on. Interpretation can be spoken about in a number of different ways and that too in unrelated contexts.Human beings remain immersed in a verbal universe and because interpretations take place in languages or through languages there remains a possibility of many kinds of conceivable interpretations. The interpretation of pictures or films, however, stands in a different relationship to language. Interpretation and understanding-both have to do with the construction of meaning. The difference, however, is very little and without absolute boundaries between interpretation and understanding. Interpretation is important for textual elements which resist understanding of unusual expressions and hidden allusions. This means that the interpretation presupposes understanding and, therefore, the interpreter relies on a previous understanding of the text used for the ensuing interpretation.

The sense where the contexts of interpretation are determined in the case of literature is a different one. Both understanding and interpretation is present in any use of discourse. In the case of literary criticism the interpretation is meant to be shared-it becomes another text, becomes public and becomes available to other readers and critics. In the domain of criticism interpretations are not for private use their critical interpretations become display texts which are used for further interpretation. In literary criticism interpretation is inseparable from explanation of the text or one's interpretation of the text. Critical interpretation is not a provisional solution within one's mind. It is full-fledged construction of meaning and must answer to the specific requirements of relevance of the context in which it takes place. The scientific phenomena are also interpreted which get explained by the general laws. According to American literary critic J Hillis Miller there is a mutual involvement and feedback between theory and practice which has a hermeneutic dimension.

A theory of literature may also underline the discipline of literary history. The study of the historical development of literature may seem to be more objective than the criticism of a particular work, even when it includes criticisms as mere factual information about literature. But the "objective" data submitted to a theory of literature determines which facts are relative to the works, the social context and are thought relevant to the history of literature. At the same time it should be clear that the literary history and literary theory are quite different undertakings. And there can be a history of literary theory just as there is a history of literature. Interpretation in the larger sense underlies everything from choosing to mention an author in a history of literature to the use of all the concepts of literary theory involving interpretation of their application. In the narrower sense of literary interpretation though we could be concerned with the fact that the interpretation belongs to the area of literary criticism, not in history or abstract theoretical thought. An interpretation is a historical fact not a history of facts about the work-a practical concretization of a particular possibility of meaning present in the work. But a theory, or a history, of specific critical

literary interpretations is also a theory of literary hermeneutics.

The idea of hermeneutics evolved between the Middle Ages to almost early 19th century. Originally, the term was applied to the studies of the Biblical exegesis. The concept, however, expanded to cover the field of philological methodology. Schleiermacher hermeneutics is the ground of all linguistic understanding.German historian Wilhelm Dilthey's methodology is foundation of the Geisteswissenschaften or "sciences of the spirit" which includes history, literature, art and law. Hermeneutics, therefore, does not only refer to the activity of interpretation, but only to its guiding principles as have been described by Aquinas in his section on the different levels of meaning of a Biblical text. To a great extent, however, its notion and the theory were developed in the field of protestant theology. Quite a few manuals of protestant hermeneutics were written during the 18th century. Initially Luther defended the legitimacy of only the literal reading of the Bible. But the Protestant hermeneutics is more open to the idea that the Bible as the word of God does not have a fixed meaning and it must be interpreted anew in each age. Gregory of Nyssa (343-96) had interpreted the early narrative of Genesis "not as history but as doctrine in the form of a story" and Origen had described the Biblical story of the creation as "a wise and useful poetic figment". We know that any kind of religious interpretation is controlled by a certain dogmas. Let us remind ourselves of Augustine's dictum that in reading Scriptures anything unbecoming with Christian doctrine must be interpreted until it fits that doctrine. The same also applies to almost all religious interpretation generally. In order to hold a creed, some limits must be imposed on interpretation. The evolution of hermeneutics in the direction of philology originated with the application of philological methods to the Bible. The dominion of the Catholic dogma posed problematic from the moment the idea arose to study the Bible-not just as a sacred text, but in its pure compositional aspects. In his Annotations on the New Testament the Italian humanist Lorenzo Valla gave in to the linguistic criticism of the Biblical text. He said that the"aim was to correct errors in the Vulgate by reference to the original Greek; and the work provided

Erasmus with the suggestion for his edition of the Greek Testament." This was a grammatical interpretation of the Bible. Soon other interpreters, more concerned with the meaning of the Bible as a historical text, were out which dealt with it on a non-dogmatic ground."Both the 'grammatical' and 'historical' schools of interpretation affirmed that the interpretive methods applying to the Bible were similar to those for the other books….and the verbal sense of Scripture must be determined in the same way in which we ascertain that of other books" (in Palmer 38). The purpose of the Biblical interpretation for these writers "was to go deeply into the text, using the tools of natural reason, and to find those great moral truths intended by the New Testament writers but hidden within different historical terms" (Palmer 39).

We discussed above in this chapter that the interpretation presupposes understanding so the interpreter relies on previous understanding of the text used for interpretation. This understanding and presuppositions are, as we have discussed in earlier chapters, is dependent on the persons' understanding, exposure, background and culture.The concept of culture is essentially a semiotic one. According to Max Weber the"man is an animal suspended in webs of significance he himself has spun". Analysis of culture, therefore, is not an experimental science but an interpretive one in search of meaning.

Attitudes of People are based on the relatively stable values they hold. Kluckhohnand Strodtbeck's (1961) Values Orientation theory professes that the human societies must answer universal problems. The value-based solutions are limited and universally known, but among them different cultures have different preferences.

Clyde Kluckhohn in his Mirror for Man defines the concept of culture as:

1. Way of Life.
2. Acquired Social Legacy.
3. The way of thinking, believing and behaving.
4. The Mechanism Regulating Behaviour.
5. Adjustments With The External Environment.

But even though it is unphysical and is not an occult entity the culture does not exist in someone's head.Culture may be "subjective" or "objective" but the culture is a self-contained "superorganic"reality with forces and purposes of its own. It consists in the brute pattern of behavioural events we observe in some identifiable community. But though both these conditions exist,the main source of theoretical "muddlement" in contemporary anthropology is a view which developed in reaction to them. According to an American anthropologist Ward Goodenoughthe "culture islocated in the minds and hearts of men" which is called ethno science, componential analysis, or cognitive anthropology. The thought of this school holds that culture is composed of psychological structures by means of which individuals or groups of individuals guide their behaviour. "A society's culture," as Goodenough says and which becomes the exemplification of the whole movement. It is from this view of what culture is follows a view of describing rules which if followed, would make it possible to pass for a native. This way the extreme subjectivism is married to extreme formalism initiating a debate as to whether particular analyses reflects what the natives "really" think or are merely clever simulations of what they think.

Thinking, mulling over the ideas and things, digesting their essence and thereby solidifying concepts and making them part of the culture over the generations is the function of the mind of the man. "The mind is its own place, as theorists might construe it, is not true, for the mind is not even ametaphorical "place." On the contrary, the chessboard, the platform, the scholar's desk, the judge's bench, the lorry-driver's seat, the studio and the football field are among its places. These are where people work and play stupidly or intelligently. "Mind" is not the name of another person, working or frolicking behind an impenetrable screen; it is not the name of another place where work is done or games are played; and it is not the name of another tool with which work is done, or another appliance with which games are played," according to British philosopher Gilbert Ryle.

Also it is already well known that the terms like insight,

understanding, conceptual thinking, feeling, reflection, fantasy, and so on are mental phenomena-tainted with the subjectivity of consciousness.

Two views pertaining to the evolution of the human mind have been devolved over the last 50 years. First is the human thought processes which Freud called "primary" -substitution,reversal, condensation prior to those he called "secondary" -directed, logically ordered, reasoning, and soon. This thesis is based on the assumption that it is possible to identify patterns of culture and modes of thought. According to this assumption, groups of people lacking cultural resources of modern science which have been so effectively employed in directive reasoning in the West are considered ipso facto to lack the very capacity for intellection.

Let us look at the man and compare him with his closest living relative the chimpanzee. Man can talk, can symbolize, can acquire culture but the chimpanzee cannot in the same way as men. Man has his unique system in this regard and also in terms of the mentality. The fact that chimpanzees do not talk like us is both interesting and important, but to draw from that fact the conclusion that speech is an all-or-nothing-at-all phenomenon is to collapse anywhere from one to forty million years into a single instant. So the fact that the closest living relatives of man are at best pretty far removed cousins limits the degree of refinement in the measure of evolutionary change.The process of interpreting and describing human experience to understand the central nature of that experience is known as Hermeneutic Phenomenology and is well positioned as a suitable methodology for human sciences research. Hermeneutic Phenomenology is not a method of research but, perhaps, both- a theoretical perspective and a methodology that lies behind the methods employed in a particular study. There is also an argument that qualitative methodological theory might be both unnecessary and counterproductive (Dr Mark Avis). Avis has argued that often such methodologies are used to justify particular methods in a manner that closes off any scrutiny or reflective examination of those methods. But Avis also points out that we work in a medical system in which policy makers and funding bodies predominantly cling to the idea that the truth is only what is

known as the objective truth. Therefore, it is important that methods employed in studies are rigorous. The work of German philosopher Hans-Georg Gadamer and French philosopher Jean Paul Gustave Ricœur further developed Heidegger's (1967) ideas in the areas of method and interpretation of Hermeneutic Phenomenological research.Both hermeneutics and phenomenology are variously defined, but the general meaning is that the Hermeneutics is the "art and science of interpretation" (Douglas Ezzy 2002, p. 24).More than any other it was the French philosopher Paul Ricoeur who cemented the connection between hermeneutics and phenomenology and as British philosopher John Thompson has pointed out the mutual affinity between hermeneutics and phenomenology provided the philosophical basis for much of his work. He is probably best known for his theory of interpretation.

It was French literary theorist and semiotician Roland Gérard Barthes who explored a range of fields which influenced the development of various schools of theory, including structuralism, semiotics, social theory, design theory, anthropology, and post-structuralism, particularly for development in the field of semiotics through the analysis of a variety of sign systems.

Barthes's work is in the domain of the 'mythology' or analysis of myths. Many of the myths he studied were from the fields of politics and journalism. He discussed the discourses particularly typical of right-wing populism and of the tabloid press.The main purpose of his work was to dissect the functioning of certain insidious myths which take an already constituted sign and turns it into a signifier. For example Barthes took a magazine cover which showed a black soldier saluting the French flag. At first this picture is a signifier (an image) which denotes an event (a soldier saluting a flag). But at the second-mythological level-it signifies the idea of France as a great multi-ethnic empire, the combination of Frenchness and militariness. Myth is something that turns language into a means to speak about itself. However, it does this in a way by concealing the construction of signs. The system of myths tends to reduce the raw material of signifying objects to similarity, it uses a photograph/book/text/poem etc in exactly the same way.

Myths are different from other signifiers. They contain a kind of analogy which motivates in contrast to ideas of false consciousness. Myths don't hide anything or inflect or distort images or signs to carry a particular meaning. Barthes's main objection to myth is the removal of history from language and making particular signs appear natural and absolute, transforming history into nature. The function of the myth is to freeze or arrest language.But Barthes is not saying that all language-use is myth. He also does not say that myth is necessary. His social constructivism is partial in the sense that he believes that there are things separate from their mythical constructions, perhaps, like denotative language. But a semiotician can only study the signs or myths, not the things. This approach to myth 'breaks down' rather than replacing. May be, in order to move beyond myth,the language would eventually need to be reconstructed in a non-mythical way. This could be done by talking directly of the experiences rather than essences which is outside the scope of Barthes's idea. Actually myths remove any role for the reader in constructing meanings. Myths are received rather than read and a message like this does not require an interpretation through a code. It only requires a certain cultural knowledge. Myth is parasitical on language requiring meaning of the initial sign for its power and at the same time denying this specificity rather than contingent. There is always a remainder of denotation without which the connotation could not exist. The moment we imbibe the above knowledge we shall understand why the directors spend so much time and effort on planning their misc-en-scene and why do they embed symbols/colours/artefacts etc. in the frame of their cinema.

Usually an entire perspective is presented into the concept which the mythical sign signifies, the image, on the other hand, is almost incidental. There is a constant cyclic movement of mythical images and significations. Thus the people are constantly plunged into a false nature-a kind of constructed system. Semiotic analysis of myth is an act that establishes the freedom of language from the present system of social realities.

One way to use myths in cinema is to consider how they would seem, from the standpoint of whatever they represent. Myth is always clear when seen from the point of the signifier. For instance, the mythical nature of the use of the image of a terrorist standing in a frame in the background is apparent if the terrorist's narrative is known or considered. Myth states facts and bears value but it does not use theories to explain social phenomena. Facts are taken as self-present. The statement of facts without explaining them gives an illusory clarity making it all seem obvious.

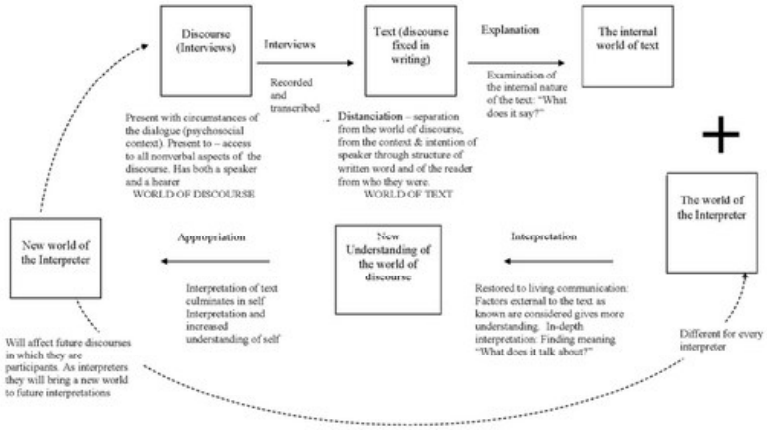
Barthes has given to us seven common techniques of myth:

1. **Inoculation:** Alittle evil in an institution to ward off awareness of its fundamental problems. E.g. existence of 'a few corrupt officers' in the police force to cover up the abusive nature of police practices.
2. **Removing History:** Social phenomena that 'exist' normally eliminating causality. E.g. 'modernisation' as an economic necessity rather than a political strategy.
3. **Identification of The Other With The Self:** Projecting inner characteristics onto the other. E.g. treating a deviant person gone astray.
4. **Tautology:** Failure of language as the essence of a thing. Barthes believes this device is an order not to think.
5. **Neither-norism:** Refusing differences and taking a kind of middle ground.
6. **Quantification of Quality:** Treating differences in degrees.
7. **Statements of Fact Without Explanation:** Using the idea of 'common sense' to command the pursuit of truth.

More than any other it was the French philosopher Jean Paul Gustave Ricœur who cemented the connection between hermeneutics and phenomenology. He is probably best known for his theory of interpretation released in publications during the 1970s.

Ricoeur formulated the idea of the "capable human being". He seeks to give an account of the fundamental vulnerabilities that human beings display in their day to day lives and how they show these capabilities and vulnerabilities as their human action. Ricoeur

consistently rejects any claim that the self is the master of itself. Self-knowledge, according to him, comes only through an understanding of our relation to the world and that of our life with others in the world. In developing this anthropology Ricoeur made major methodological shifts-in response to changes in his intellectual settings and in ways that challenged his own approach. His early academic training was in the tradition of French reflexive philosophy-a tradition that understood how the "I" comes to be aware of itself. This focus on reflexive consciousness played an important role in organizing Ricoeur's thinking. Ricoeur, by 1960, had concluded that to study human reality he had to combine phenomenological description and analysis with hermeneutic interpretation. This shift led to an increasing focus on a theory of interpretation that could be grafted to phenomenology. While philosophical language and the categories it uses aim at being founded on univocal concepts it can have more than one meaning that is why all uses of language call for interpretation. This hermeneutic or linguistic turn in Ricoeur's thought lead him to revisit that work and also to see its broader implications-in relation to the development of structuralism which he saw as a challenge to such a hermeneutic approach. In his later work, this led to an increasing emphasis on the time we live in.He developed his work and philosophy on the basis of the increased emphasis on language. His late writings also reflect a more direct concern for making sense of personal identity as something beyond the epistemological subject and ethics at the individual level leading to his essays on the idea of the possibility of mutual recognition and states of peace. A simplified description of the overall process of interpretation as Ricoeur proposed it can be presented in diagrammatic form as follows:


Discourse (Interviews)
Interviews
Recorded and transcribed
Text (discourse fixed in writing)
Explanation
Examination of the internal nature of the text: "What does it say?"
The internal world of text
Present with circumstances of the dialogue (psychosocial context). Present to – access to all nonverbal aspects of the discourse. Has both a speaker and a hearer
WORLD OF DISCOURSE
Distanciation – separation from the world of discourse, from the context & intention of speaker through structure of written word and of the reader from who they were.
WORLD OF TEXT
The world of the Interpreter
New world of the Interpreter
Appropriation
Interpretation of text culminates in self Interpretation and increased understanding of self
New Understanding of the world of discourse
Interpretation
Restored to living communication: Factors external to the text as known are considered gives more understanding. In-depth interpretation: Finding meaning "What does it talk about?"
Will affect future discourses in which they are participants. As interpreters they will bring a new world to future interpretations
Different for every interpreter

Ricoeur's theory of interpretation (Courtesy: sagepub.com)

On one level Ricoeur explored the practice of interpretational methods leading from an initial situation and understanding to broadened understanding-both of the interpreter and the world that we can imagine inhabiting. On second level Ricoeur explored the fullness of language through investigation of extended discourse. Dwelling on the uses of language longer than a single sentence and whose meaning is not reduced to the value of individual sentences making up extended discourses. On the basis of these two levels Ricoeur could take up the questions of selfhood and responsible human action spelling out the ethical theory that has been critical to his philosophy. His ethics is from a person to person relation characterized by solicitude for the possibility of friendship moving on to the idea living with others who we meet face to face. He also continues to explore various other dimensions of the language. His interpretations did not propose a general theory applicable in every case. His approach was to connect his discourse as a use of language meant to say something to someone about something from a discourse to their interpretation. But language as spoken, we know disappears. The event of speaking disappears but the text remains for anyone who knows how to read. Hence it is the meaning of the

text rather than the original author's intention or the originating situation that becomes the object of interpretation. The texts have a structure and this structure varies and depends on the discourse inscribed in the text, therefore, discerning that structure and how would that contribute to that discourse helps one identify that particular genre. Recognizing the genre is like a guess that has to be confirmed through interpreting the text, however, reading opens interpreters to questionthe initial assumptions from the text in question. Ricoeur believed that "there is something like a world of the text that lies not behind the text but metaphorically in front of it as something to be explored by the interpreter's imagination. A world that we inhabit, Interpret."

The questions that arises are: Is a text coherent of its generic form, can the text be confirmed or falsified by other similar documents? Explanatory techniques may play a role when the understanding breaks down but Ricoeur seeks"to explain more in order to understand better". He also agreed with Hans-Georg Gadamer's theory of hermeneutics that "what is finally at stake in interpretation is a kind of appropriation". He agreed with Gadamer in the view that the goal of interpretation is to enable us to make sense of our embodied existence including our predecessors/ successors in the world.

Some theorists provide that the films and maps have a lot in common. Till recently maps were largely represented on paper-which is completely static while cinema is about "moving pictures". The concept of aesthetics in cinema is a component of film style which in turn is dependent on film form. But this is also true that both cinema and cartography can serve multiple communicative purposes, including explanation and narration.These purposes are achieved through the manipulation of form. Change in the form impacts how effective a map can be at achieving its purpose with its reader or intended audience. Meaning, however, is far more nuanced in films than it is in general cartography. Cinema does not represent a film. Cinema, as a general term, refers to the science and art of filmmaking. It is the process of designing, producing, distributing, and promoting films. Likewise, cartography refers not

just to a map but to the process of designing, producing, distributing, and promoting of maps.

Socially powerful people, in the early 20th century, realized the ability of cinema to influence audiences' perceptions. In the 1930s, Germany created a television network and produced a variety of films to promote Nazi ideology and cultural values (Kloft 1999). During World War II, Western academicians began fearing that the cartography could also be used by the Germans to do the same. Actually Germany did produce atlases and maps for propagandist purposes. (Herb 1989; Mayer 1976; Pickles 1992; Wirsing 1941). Speier (1941) was the first to point out the relationship between persuasive mapping and filmmaking, saying that "entirely new possibilities in the use of maps for political propaganda are revealed by the (use of) film. The German propagandists have realized (this)…" Due to their appealing nature, Speier saw moving-picture maps as a tool for propagandist manipulation. Though there prevailed a paranoia about German use of animated propaganda maps, one of the most well-known examples of such a map was produced by Disney during World War II (Harrower 2004).

Boggs (1947) argues that, "maps may be true in every detail, but in their omissions and their perverse emphases they may be socially poisonous-as chlorine by itself is a poisonous gas but an essential element in common salt" (471). Boggs was, in a way, making the connection that both films and maps are fake-both do not show reality, only a representation of reality. Nearly all visual information depends on the intelligent use of visual variables. Bertin (1983) was the first to point out the visual variables for use in static information. Bertin ignored animation partly because he believed that it was merely a single variable-and one that was too overpowering to be of much use in information design (Mac Eachren 1995, 278).

In recent times maps have increasingly shifted from paper to interactive screens the visual variables, therefore, that cinema has have become increasingly important. Theoretical conceptualizations of how films and maps (re) present space is more theoretical. Castro (2006) has outlined how a few French documentary films shot

around the world in the early 20th century are best defined/ analyzed as an atlas. Castro notes that just like maps these documentary films sequence their content more like the pages of an atlas (e.g., Cosmos). They are informed and contextualized. (Shohat & Stam 1994, 100-136).

Conley (2007) is more explicit and connects cinema and cartography. Tying films and maps together as two sides of the same coin-rhetorical, ideological tools meant to shape how people perceive the world:"Maps and films might be said to be strangely coextensive. Of vastly different historical formation, cinema and cartography draw on many of the same resources and virtues of the languages that inform their creation. A film can be understood in a broad sense to be a 'map' that plots and colonizes the imagination of the public it is said to 'invent' and, as a result, to seek to control. A film, like a topographic projection, can be understood as an image that locates and patterns the imagination of its spectators. When it takes hold, a film encourages its public to think of the world in concert with its own articulation of space. The same could be said for the fascination that maps have elicited for their readers since the advent of print-culture or even long before. Both maps and films are powerful ideological tools that work in consort with each other." (1-2). In other words, both filmmakers and mapmakers know that what they are producing is not reality.

A film's style is completely fabricated and created by the director. A film's style is a manifestation of its form. Style is the result of the filmmaking process, including all decisions made regarding how the characters, performances, camera angles, narrative ordering, credits, plots and sub-plots, costuming, make-upand the locale of the story interact and fit with one another. Style is a vague and loaded term, imbued with many different meanings. Style has nothing to do with the perceiver; it is audience-independent. It is the eloquence of a film's form which determines whether a piece of art will be satisfying and memorable. All films have form but some are more eloquently formed than others. As per Burke's (1968, 37) original definition of eloquence one can say that eloquence is "the minimization of (audience) interest in fact"

so it is how the facts are presented become key to understanding.

As per Burke (1968,165-167) eloquence could be broken down into two broad categories:

1. Mannered Eloquence: Where the eloquence is more formalized for example, mystery films which tend to follow similar same sequences. They start with crime, an investigation follows, then develop a few subplots and a few characters are suspected, gradually all suspects are ruled out until the case is resolved. Although the viewer knows how the film is going to unfold the film maintains eloquence through the introduction of surprising and suspenseful plot elements, and by not providing resolution until the end in order to maintain the curiosity of the audience.

2. Styled Eloquence: This tends to break away from convention. It presents a variety of elements that might seem distinct but when contextualized within the entirety of the film, they combine together to help viewers infer meaning. Consider the film *2001: A Space Odyssey* (Kubrick 1968). This film is considered a classic due to its styled and unpredictable form. Initial 20-odd minutes of the film have no dialogue, just a few creatures slaughtering some other creatures. The filmmaker then cuts away to scenes on space stations floating around Earth and a formal meeting on the lunar surface. Almost after an hour into the film, the audience is introduced to the main characters on a spacecraft approaching Jupiter. The film ends with an indecipherable sequence and scenes of the main character aging before presumably turning into a floating foetus in space overlooking the planet Earth. In the end, an appetite is created and it is up to the viewer to infer the meaning for themselves. Styled form is what helped make this film a classic.

As the audiences begin viewing a film, they start looking for patterns that will allow them to create expectations about its form. Effective forms 'involve' the audiences. "You as a viewer or listener don't simply let the parts [of a film] parade past you. You enter into an active participation with them, creating and readjusting expectations as the pattern develops" (Bordwell & Thompson 2004, 51). Therefore, when elements of a film interact better with one

another the film is enjoyable. A great example of whetting people's appetites is found in *Pulp Fiction* (Tarantino 1994). The film starts with a couple contemplating burgling a diner and cuts away as soon as they begin the process. For over two hours the movie continues by introducing numerous characters and plots in a non-chronological fashion. Though most in the audience do not realize it, viewers are immediately looking for resolution: what did the first scene have to do with the movie? The answer only comes at the very end when the film cuts back to the diner. The audience's appetite, created by cutting away at the beginning of the film, is satiated.

As with maps, the main purpose of all films is to communicate-whether it is narrative, an argument, or description.It is the goal of the filmmaker to construct a piece of art that conveys an intended meaning to those viewing it. Film viewers are constantly looking for larger significance in what is being presented to them. Although the filmmaker cannot control how people find meanings in a film but what they can do is to (via structure) both limit and guide viewers' options. Bordwell and Thompson (2004,55-58) break film meanings down into four types:

Referential: A very concrete "bare-bones plot summery".

Explicit: Representing the core ideological point of the film.

Implicit: Meanings are always open to interpretation by the audiences.

Symptomatic: Meanings least likely to be created by general audiences but are very useful for film analysis and critique

All films can be scrutinized by these four meanings even if many viewers never consciously consider them. Cartography and film have a synergetic relationship. Current filmmakers are increasingly turning to cartographic theory to learn more about their art.

Cinema, generally, works from perception toward signification, from external reality to interior motivations and from the given-ness of a world to the meaning of a story carved out of that world. Literary fiction works oppositely. It begins with signs (graphemes and words) which attempt to develop perception. As a product of

human language it treats human motivation and values, throwing them out onto the external world elaborating a world in the form of a story. In this process of internalising the external reality the movies and Television attain subjectivity and are full of 'open' and 'hidden' signs and meanings which are not sometimes easy to decipher. Viewers generally do not ponder too much about their origin, reliability and accuracy. That's why it has become more important to 'understand' what is being fed to us and how do we interpret the 'message'.

Ideology is a highly discussed concepts in film and tele-visual theory. The most common theoretical perspectives produced in early research were ideology and cultural criticism in Hollywood films (Kellner & Ryan, 1988). Film communication endeavours to explain the meaning of ideology via its characteristic narrative techniques and rhetorical devices (Pearson & Simpson 2001, pp300-307). Films as a work of literature and art and as 'ideological' forms are products of the reflection in the human mind of the life of a given society.

13.
Sociology of Theological Reflections

(Supernatural. Religious epistemology. How theology is less appropriate in religious contexts that have multiple deities as in the Sanatan Dharm. Christian theology. Complex relationship between cinema and religion. Browne, Ganzevoort and Roeland, Herrmann, Flannery O'Connor. Ramayan and Mahabharat.)

Academic discipline of teaching the nature of the divine is generally taught under the subject of Theology. It endeavours to analyse the supernatural, but it also deals with religious epistemology and pertains to the acceptance of God. Some still consider theology to be a discipline that helps them live and understand the concepts of life and love and what helps them to lead lives of obedience to the divine they worship. Theological analysis could be experiential, philosophical, ethnographic, or historical in order to understand, explain, test, or defend any religious topic. These arguments can be about previously resolved questions in order to develop new inferences in new situations. Theologyis used to propagate or justify a religious tradition. Theology may also be used to compare and challenge a religious tradition and also to explore possible ways of interpreting the world. The term theologia of Latin became as théologie in French which eventually became theology in English.

The stream of study basically originated in the societies which followed Abrahamic religions having a single deity. The term Theology is less appropriate in religious contexts that have multiple

deities as in the Sanatan Dharm (generally known today as an umbrella Term-Hinduism) where the divine is different from the 'GOD' of the followers of the Abrahamic religions. Sanatan Dharm followers do not believe in a GOD sitting somewhere up there but believe that He is present even in the tiniest of the particles of the universe (Sarv-Vyapt) and is called BRAHM "ekamsatya vipraah bahudha vadanti!" (Truth is only ONE that manifests itself in many ways in ALL things). Within Hindu philosophy there is a tradition of philosophical speculation on the nature of the universe. Even the 'Soul' as in the Abrahamic religions is different than the 'Atma'as recognised in Sanatan Dharm. Every Atma is connected to the Supreme who is called Paramatma (also known as Bhagwaan). The'Soul' in Sanatan thought does not-after one life-goes and waits up there for the judgment day, it changes only its body and remains present eternally. Since Paramatma manifests itself in many ways there are also many deities in many forms which are worshipped. A large part of the Hindu philosophy dwells in classifying and organizing the manifestations of deities and their aspects. In recent decades the study of Hinduism has been taken up by a number of academic institutions around the world.

Roman Catholic Theologian Thomas Aquinas defined that the theology has three 'aspects': "what is taught by God, teaches of God and leads to God". Christian theology as Christian belief and practice dwells primarily upon the texts of the Old Testament,the New Testament and also on the traditions in Christianity. Christian theologians use biblical exegesis, rational analysis and argument in order to make comparisons between Christianity and other traditions, to defend Christianity and to assist in the propagation of Christianity. Other reasons are to mobilise resources.

Islamic theological discussion-Kalaam-does not hold the leading place in Muslim thought the way theology does in Christianity. Jewish theology is linked to ethics and therefore has its implications on how one behaves. Japanese term for theology is Shinto meaning education of religious studies.

In recent years there have been efforts to bring definitional clarity to the field of religious education by exploring the function

of religious studies. Whether one is a believer or not it is the religion and culture-both together-that shape the lives of humans. Culture and religion are inter-related and influence the way we live our lives. Some religions seek to isolate the believer from the cultural beliefs while the other religions allow the blending of culture with it. History is proof that there even have been wars between countries fought with an idea based on religion-Islamists and Christians invading Hindu India (since 7thcentury) and most recently the United States of America (USA) leading the war against Islamic extremists. Religion and beliefs are important things people believe in. The value of culture is achieved through things that are considered worth the value. It is the pattern of behaviour, ideas, and values shared by a group that defines culture. But what is culture without art! And how can there be a way of life without art! Culture is an expression for which the art offers a type of release, whether through song, paint, literature, architecture or cinema. Culture is an inherited idea that distinguishes one group of people from another. Every society is different via its culture which includes language, traditions and behaviour. It is the culture that gives people an identity that makes them unique and different from the other.Culture expresses itself through arts. Various languages are important part of culture. Art, an expression, is created by humans who have an imagination of a visual kind such as a painting, architecture, sculpture, literature or music. It is the artists that influence culture via their art. The development of the moving images and thereby the cinema, in the 19th and 20th century, has proved to be an extremely powerful influence on the societies/ cultures. Films have been able to transmit 'truths' about the humanity through a 'fictional' format. With cinema becoming more popular it could reach to more people adding onto popular culture. The world that we live in is constantly changing. These changes are echoed in the cinema and in turn the cinema is changing the world.

Film, as a cultural product, could be viewed as an important medium for meaning-making. Cinema and film are embedded within culture and there exists between them a complex and interesting relationship. Therefore, one finds that there also exists

a relationship between culture, ideology and the audience. Film as an art that is pervasive and powerful and the stars of cinema are seen as 'cultural icons' (Browne 1997:9;Corrigan and White 2004). Religion and film both being a part of culture reflect the values, dreams and hopes of the societies. Film being a very powerful medium conveys the values and beliefs of the contemporary societies. However, the content of film and what the film makers have thought is only one side of the coin, it is the audience that is the other side. Therefore, it might be right to argue that the act of film-watching could create religious, cultural and social experience within the viewer. Their focus may not be on the content of films but on film in general and their potential to serve as religious, cultural source and the ability to create in them the religious experience. The focus being on how the medium enables religious identity formation and meaning making. The experience of the viewer is built on the assumption that meaning is not constructed by the originator but through negotiation between text, the receiver and the site of reception. Therefore, one could say that there is a move from controlled messages to negotiated meaning-making processes by users and the producers of media.

Film is a combination of three powerful elements-image, story and sound which give context and meaning to the story being told. Film tells us stories about themes of everyday experiences like love, despair, hope, evil, good, violence,and peace and so on. This makes films attractive to the people of different age groups, because it is such stories that people associate with. Cinema also tells personal stories those of the community and the world we are living in. In the words of Browne (1997:10) cinemas "… reproduce images that represent the world in which we live … capture life and 'freeze' it for posterity". Narratives have a very important social and cultural function and also provide an important link between theology and film. Film takes viewers on a journey, where the narrative is the 'engine' that drives it (Browne 1997:16). It is through the creative combination of text, music, images and sound that the film communicates with the audience. Audience experiences all these different elements at once. Therefore, watching a film calls on the

viewer's imagination to participate in what he or she is watching, hearing and feeling. It draws the audience temporarily into an alternative world. It is due to this fact that the film is so much more than just a cognitive exercise.It has the potential of creating an experience from which meaning-making becomes a part of it. Watching a film might be associated with leisure time where it is assumed that people can escape to experience pleasure but it is also a productive time where information is gathered and interpreted. The combination of entertainment and serious life issues is therefore an interesting characteristic of film.

The lived religion is generally understood as everyday actions of people that have religious significance. As per Ganzevoort and Roeland (2014:93): "The concept of praxis and lived religion focus on what people do rather than 'official' religion, its sacred sources, its institutes and its doctrines". Ganzevoort and Roeland (2014:94) point out that leisure activities (like watching film) might not be seen as religious actions, but could bare religious significance for the people. Everyday actions, therefore, extend beyond the boundaries of institutional religion and have an impact on how people interpret life and their relationship with the divine.

Herrmann (2003:192) describes the film as the "religion of society" because it "gives symbolic answers to existential questions". He goes on to say," Film, therefore, can be said to be entertainment and simultaneously a source for interpreting the world and meaning-making" (Herrmann 2003:190). Film introduces the sacred in the everyday life and is a good example of how spirituality is about our everyday life. That implies that popular culture has the ability to replace the role of religious institutions and text as traditional agents of meaning-making. Film and religion are quite complex, and at the same time very interesting fields of research as they help us to investigate how a secular act could create a spiritual experience. As seems clear the cinematic art is "an important medium for the transmission of culture, of which values and meanings is an important part and of specific interest for theological reflection (Lynch 2007:110).

But that is nothing new! Arts-of any or actually of all kinds-

have historically been a major factor influencing culture. The case with cinematic arts is no different. This reality has been generating a variety of responses by the keepers of all religions specially-Christians and Islamists-both negative and positive. Andre Bazin was, perhaps, the most religious of film critics and theorists. Fundamentally holistic in his Catholicism but not doctrinal either. Spiritual sensitivity through cinema are central to Bazin's view of film to honour God's universe by rendering its reality and, through its reality and through its mystery. Bazin believed that Augusto Geninas' *Heaven over the Marshes* (1949) was a good Catholic film because "it rejected religious ornament and the supernatural element of traditional hagiographies and created a phenomenology of sainthood".

When Bazin talks about the connection between the actual reality and reality created for the screen, it is not the quantitative relationship he is talking about, he is talking about the qualitative reality. He challenges cinema creators and spectators to attend to what is filmed and screened and also to acknowledge that these are indefinable and can only be experienced. For Bazin cinema has the ability to confront us with an existence whose traces we see on screen. Something miraculous, something that turns movies into objects of wonder! These have the capacity to heighten our sense of the mystery of worldly things by photographing and screening them. He writes that "cinema is in itself already a kind of miracle". Bazin, a catholic, refuses to divorce the body from the soul and nature from the grace. Under the title Cinema and Theology Flannery O'Connor writes in The Church and the Fiction Writer mentioning Bazin as the one who saw film as "having a sacramental aspect, given that film works may present visible signs of invisible grace".

A Danish movie *Babbette's Feast* (1987) is in a way unusual about the servitude of Babbette (played by Stephane Audran), a young woman who helps two middle aged Protestant sisters. Babbette being a refugee from France has served the women for 14 years before the time of the film. It is through the flashbacks that we learn about the sisters and their past. Although very little is

revealed about Babbette and her past it is clear that she has been a good and faithful servant. One particular day it so happens that Babbette wins the lottery and, instead of leaving her life of servitude, she decides to give back to those who have given her so much and this she does via cooking lavish French dinner.

The film is explicitly religious. It deals with the faith of the two devout sisters and Babbette who prepares and blesses the final meal.But the film's theology is made deeper by drawing a distinction between the needs of the spirit and the needs of the flesh. The sisters live a simple lifestyle, while Babette's cooking is lavish, extravagant, and expensive. Quite obviously the pious women object to spending so much on a meal and to the pompous presentation of it, but they miss the point that Babbette is cooking for their soul and not for their bodies. Food has a much deeper impact than our physiological needs. "Taste and see the goodness of the Lord." She says.

(Courtesy: ceriterionchannel.com)

A Bresson masterpiece, *Au Hasard Balthazar* (1966), is about an abused and exploited saintly donkey Balthazar and his relationship with a young ladyMarie (Anne Wiazemsky) who is struggling to survive in rural France. Both Marie and Balthazar are

abused and face extreme hardships, but Marie loses her faith in God over time, questioning why she continues to face hardship. But she is not able to completely turn her back on Christianity but Balthazar remains faithful (even stubborn) and never turns his back on his owners. Bresson depicts Balthazar as the saint, and uses his story to explain that suffering is necessary and can be good.Before he passes, Balthazar has a vision of sheep in the distance, which come and comfort him. These sheep come to carry saintly Balthazar to Abraham, more in a way Lazarus was carried away by angels of mercy. Bresson does not tell us what his film is about, but he focuses on the image, on objects, and on the beings. His depiction of Balthazar, a donkey, as a saint is certainly unique and it reminds us that godliness can be recognized and emulated by everyone.

(Courtesy:imdb.com)

Polish film *Ida* (2013) is about a young woman Ida (Agata Trzebuchowska) as she readies herself to take her vows to be a nun. Before taking her vows, Ida visits her aunt, Wanda (Agata Kulesza), who is her last surviving relative. Wanda coaxes Ida to 'sin a little and therefore live a little before she commits herself to the life to God'. She tells Ida that, although she was raised by the convent she is in fact Jewish and her parents were devout Jews

who were killed by the Nazis. Ida explores the differences between Catholicism and Judaism in a post-war Poland.

(Courtesy: observationblogger.com)

Films of China also perform almost similar religious functions as their western counterparts. General impression about religions in China is bifurcated. Some believe that the religion is important part of Chinese socio-cultural aspect of lives while the others live in the misconception that China is devoid of worship practices or rather it is "without religion" (Voltaire 1962). Contemporary Chinese psych is largely shaped by the Chinese traditions and one needs to turn to traditions in order to go to their roots and understand the Chinese society. "China is a religious state and the Chinese society is a religious society" (Lagerwey 2010:1).

The movie *The Flowers of War* (2011) deals with a story set in Nanking, China, during the 1937 Nanking Massacre in the Second Sino-Japanese War. A character in the film John Miller (played by Christian Bale), poses as a priest in clerical robes to protect war victims in the capital city Nanking. The drama unfolds

(Courtesy: amazon.com)

to show a drunken American drifter managing to assist refugees hiding in a church in China to survive Japanese military brutality in 1937. Among the refugees were dozens of young women dressed in colourful, silk dresses. Taking advantage of his Western status Miller helps protect the semi-confused refugees.

Another Chinese movie *If You Are the One* (2008) is about the journey of an aimless Chinese man who returned from America after dating a Chinese stewardess. The film seems to inject into it an abrupt religious element.

(Courtesy: imdb.com)

"There seem to be a few possible reasons for injecting Christian elements into these movies: (1) catering to Western religious preferences to gain international notice, (2) changing or liberating the Chinese mind, or (3) creating potential for greater compensation and profit from Chinese audiences." (www.chinasource.org)

Cinema in India started initially with depiction of epics like *Shri Pundalik, Raja Harishchandra, Mahishasur Mardini* and other cult and Puranik figures (they are not 'mythological' as the westerners choose to say. They are Aitihaasik (historical) for us because these are our historical figures who lived their lives on the Dharmic side, were Tyaagees and were, therefore, considered as Mahaan (Great). But the things change with the times and so do the films as per the social and political climate. Films became entertainment with a social message and then gradually turned into total and pure entertainment. The start of the TV in India also followed the footsteps of cinema in a way and we see early dramas as social and then religious as *Ramayan* and *Mahabharat* which glued people to their screens. Cinema in India gradually coloured itself with subtle and covert Islamisation with symbols like '786' in *Deewar* and Maula and Ali, and Rabba etc in the songs and even in the use of the music instruments etc. There have also been some films which have mocked Hindu gods and religious psych. Let us

take *PK* (2014) as an example where a naked humanoid alien lands on Earth. PK focuses obsessively on Hindu Dharm gurus as well as Hindu deities. There is only one fleeting scene dealing with Christian priests promising redemption to poor families targeted for conversions. The scene involving a Dargah very fleetingly shows the hero being chased out of it because he naively carries wine bottles as 'prasad' in a place of Islamic worship. The film very carefully avoids dealing with the so colled frauds within Christianity or Islam.The objectionable part of PK is that it attacks the core values of Hinduism in the same way and spirit that Christianity and Islam use to attack Hindu faith. The message of this film is that people should worship the 'True Almighty' and not the various gods invented by human beings that are symbolically mentioned as "dialling the wrong number". PK would have us believe that Lakshmi, Durga, Saraswati or even the male gods like Ganesh and Shiva etc are "man-made gods" invented by 'unscrupulous spiritual thugs' to mislead humanity and fleece people. Praying to them amounts to "dialling the wrong number".

(Courtesy: pinterest.com)

Oh My God (2012) is another movie that explicitly deals with Hindu religion and religious beliefs. It is a satirical comedy which elicited a positive response for its theme (especially for Paresh Rawal's performance) and its dialogues left a lasting impression on the viewers.The theme of the film deals with the 'secular' values added into the Indian constitution which manifest itself in dialogues like "Main sab dharmon ka aadar karta hoon...aur kisi bhi dharm mein maanta nahin (I respect all religions...and don't believe in any religion). "Jahan dharm hai, wahan satya ke liye jagah nahi hai...aur jahan satya hai, wahan dharm ki zaroorat nahi hai (Where there is religion, there is no space for the truth...and where there is

truth, there is no need for religion). The film is an adaptation of a Gujarati play Kanji Viruddh Kanji'. Oh My God! also tends to present religious leaders as corrupt and opportunists.

OMG and PK both movies have some similarities, but there is a key differences. *OMG*! targets the distortion in the Hindu values while poking fun at Islam and Christianity. *PK* directs its ire towards Hinduism.

OMG points out the corrupt practices that have seeped into Hindu religious practice. Kanjilal is always bailed out by a mysterious friend named Kanhaiya, who is actually the Lord Krishna in mortal form while *PK*'s response to the fake godman's prejudice is entirely human. He relies on arguments and logic rather than supernatural occurrences to push his case that Hinduism needs total course correction.

(Courtesy: imdb.com)

Some may question why movies should be a source for theological reflection. There are several reasons. First, the Divine doesn't only confront us in sacred texts, so we are inclined to grapple with the 'Mystery' and to "read the text". Second, the visual and audio, and now the 4D capabilities of contemporary films highly enhance the impact in order to contribute to the experience. Third, many screenwriters, film makers and actors consciously communicate profound insights through their work. And finally, the film is perhaps the most popular artistic medium today, and the largest number of moviegoers are young people regardless of their religious background. They might learn to appreciate the power that a good story has to shape one's moral character.

A viewer might watch the film; may be appreciate the way it's made but still disagree with what a director wants to 'say' or do with the film. This happens all the time with any art-films, TV, books, music included. One does not watch, read or listen to only

what one agrees with or for that matter even know whether one would agree with it before one starts. This is the main point of art and culture-even if one seeks entertainment/pastime it enables one to discern what one's own views are. In the midst of this interaction with respect to film reception one may not know or even be able to find out what the film maker intended. Some may say that we simply receive the film 'as it is' and see how it works on us but we may in practice not carry through this as a hermeneutical theory of how the Producer-Receiver Continuum operates.

Some might argue that there is a need for theological reflection on everyday experiences like watching films. Such reflections become paramount in a context where institutionalised religion is seemingly on a decline. Practical theological reflection on popular culture could be beneficial to theology as it might broaden the scope of theological reflection to include everyday activities like watching a film.

Theology, therefore, should be in critical dialogue with culture acknowledging the presence of God beyond the church. This approach of a dialogue between theology and culture is actually grounded in the belief that humans are created in the image of God. "The creative aspects of human beings as co-creators are therefore acknowledged and appreciated" (Marsh 1997:29). "Theological reflection on film and their possible religious significance appreciates not only the cognitive aspects of being human, but also pays attention to the emotional and aesthetic aspects of human life" (Marsh 1997:33). Cinema actually creates an experience that broadens and questions our worldview. It is not just about having a good time-however, that is what most people have in mind while watching films-but it also challenges how we live and enjoy (or otherwise) our lives. The focus on emotion is the key part of the experience and it is an important part of meaning-making as well. Although the cognitive dimension is emphasised in theology it plays an important role in the lives of the people in general and in their religious life in particular.

14.
Sociology of Marginalized Narrative

(Globalization and structural forces. Ferguson, Lavalette, & Whitmore, Young. Racism and sexism in Hollywood films. Multiculturalness of Indian cinema.)

Marginalisation is a social phenomenon which deals with the exclusion of individuals/societies which are denied opportunities/ resources that are normally available to other people. The term first came into being in France and then spread over entire Europe and the world. Social exclusion could be about a person's class, race, colour of skin, religious preferences, political opinions or availability of educational opportunities and so on.Normally anyone or any group who is perceived to be different than or deprived of the perceived norms could easily be termed as a victim of social exclusion.Socially excluded persons/communities are generally prevented from participating in the economic, social, cultural and political life of the society they belong to. This may prompt them to protest or demonstrate their anger against such exclusion. Not very long ago it was the single mothers who, in spite of their important role in the society, suffered marginalization. The idea was that an individual can only contribute meaningfully to the society via "gainful" employment and it was father's sole task as the breadwinner. Women were not allowed to work as labour and their work in the home was not valued. Feminists have argued that men and women should equally participate in the public and private sector both. Another actor in individual marginalization could be disability which Grandz discusses as "individuals living with

disabilities as jeopardizing productivity and increasing the rate of absenteeism, and creating more accidents in the workplace." Cantor too discusses employer concerns about the excessively high cost of accommodating people with disabilities. Exclusions could also be of the lesbians, gays, bisexuals, transgenders and intersex (LGBTI) people because of their sexual orientations, gender identities and, or sex characteristics. Globalization, immigration, policies of social welfare and the rise of certain social structures have potentially contributed negatively to the social exclusion of individuals and groups.

Alphonse, George & Moffat (2007) have discussed how globalization has set forth a decrease in the role of the state with increase in support from various "corporate sectors resulting in gross inequalities, injustices and marginalization of various vulnerable groups" (p. 1). Globalization and structural forces aggravate poverty and continue to push individuals to the margins of society, while governments and large corporations do not address the issues (George, P, SK8101, lecture, October 9, 2007).Sewpaul (2006) implies is that the effect of dominant global discourses can cause individual and cultural displacement whereby the safety is jeopardized (p. 422). Insecurity and fear of an unknown also results in displacement, exclusion, and forced marginalisation. With the prevailing notion of globalization millions of individuals are forced to relocate themselves each year. Ferguson, Lavalette, & Whitmore (2005) have discussed how immigration has had a strong link to the access of welfare support programs. Newcomers are seen as undeserving and have to prove their entitlement if they wish to gain access to basic necessities. "It is clear that individuals are exploited and marginalized with in the country they have emigrated" (Ferguson et al, 2005).Young (2000) has discussed how "the provision of the welfare itself produces new injustice by depriving those dependent on it of rights and freedoms that others have…marginalization is unjust because it blocks the opportunity to exercise capacities in socially defined and recognized way" (p. 41).

The notion that providing a minimal amount of welfare

support will make people free from marginalization seems unsustainable in view of the fact that the welfare support programs normally lead to injustices by restricting certain behaviour. "The individual is forced into a new system of rules while facing social stigma and stereotypes from the dominant group in society, further marginalizing and excluding individuals" (Young, 2000). Thus the social policy and welfare provisions reflect the dominant notions in society by reinforcing categories of people and their needs.

These marginalized individuals share something in common -they lack roots in both body and soul, they drift and wander in different physical spaces but they are relentlessly exploring issues of mutual communication and self-existence in the context of their cultural differences. For them, there is no absolute Eastern or Western, Brown or White, only "marginalized"! Art in any form has always been concerned with the human living state, its psych, nature and imagination. It has always been dispelled by mainstream society and has avoided inclusion with the mainstream culture. While various artistic reforms occur internally, art maintains its nature as free, drifting and marginalized.Spaces around which the arts and cultural activity happen are generally the pulse points of communities. There people gather, curiosity is aroused, world views are discussed, innovations are fostered, creativity and imagination are fuelled, intellect, critical thinking and compassion are expanded and the people find inspiration that leads them to a more generative society. These spaces can also help to create a community's identity. Art spaces can stimulate civic engagement and affect economic conditions directly and/or indirectly. While art spaces are important they can be especially significant in low-income communities which struggle to strive to improve their quality of life.

The cinema of marginality defines a new paradigm and it has emerged very strongly as a new breath not for just any language or group but throughout the cultures, languages and regions of the world. It proposes a unique combination of fictional narrative and documentary styles via reconstructing the point of view of the marginal subjects trying to make visible the invisible by proposing to address the neglected social problems. Although this cinema

normally has themes related to the subjects excluded from social institutions the visibility of the marginal world exhibits violence, economic and social conditions of the habitat within which the subject lives challenging the audience expectations.

India is perhaps the largest and most complex culture/society in the world, in terms of religion, language, community, caste and tribe. According to Butalia (1984: 108), "Indian cinema is the single largest medium of communication with the masses, and close to 12 million people watch films every week in cinema houses and theatres." The Indian film industry-in all languages combined-is the largest in the world. (IndiaNetzone, 2008). Since its inception the cinema in India has dealt with various subjects highlighting the problems and complexities of the Indian society.

Lately there has been an increased concern for racism and sexism in Hollywood films, which has reflected in who acts in front of the camera, who directs it and how the characters are represented on-screenand/or all three. Black and Asian people have also been repeatedly targeted. In a 1961 movie *Breakfast at Tiffany's* the "English" accent was intended to mock Japanese people.

(Courtesy: movie-screencaps.com)

"Racism, in the form of racially stereotyped roles, has defined the Hollywood film industry since its birth in the early 1900s," says sociologist Nancy Wang Yuen in her book, Reel Inequality: Hollywood Actors and Racism."Even today, most images of Asians

and Asian Americans on screen weren't created by Asians or Asian Americans, but by people who don't know much about them," says Kent Ono, who studies media representations of race at the University of Utah. "This creates a very strange idea of who Asians and Asian Americans are for those who don't know any Asian people. And it also creates a very confused and estranged relationship by Asians and Asian Americans to Hollywood, because they can't fully identify with this bizarre representation of themselves."

If we look at the movie *Lawrence of Arabia* (1962) we see that the oriental women are under the power of western men and the colonized women are under the protection of the colonials and an object of spectacle for the western gaze. The sexual hierarchy depicted in such films indicates a western racial view. The white women are desirable but the darker/ marginalized women are sexually subordinate. The gender hierarchies are clearly marked out by the domination of the western men.

For more than century-right from Griffith's *Birth of a Nation* (1915) the audiences and critics alike have responded to racism in motion pictures of America. Whether they are subtle or blatant, racially biased images and narratives perpetuate stereotypes and keep alive practices of discrimination and marginalization. Even today the American film industry is not "colour blind," e.g. *A Better Life*, (2011) and *12 Years a Slave* (2013).

Films like *Selma* (2014) chronicle the historic Alabama march to work for equal rights, as well as the period of unrest that surrounded it. *I Am Not Your Negro* (2016) makes a political statement and takes a deep look into the mind of James Baldwin, one of the greatest writers and social critics.

While India is one of the largest countries it also has the most complex culture in the world. A normal saying goes "Pachaas kos pe paani badle, sau kos pe baani" (taste of water changes every hundred miles, the language changes every two hundred miles). India has many religions, multiple languages with innumerable dialects. The Indian society has always been sectionalised in Varnas and Jaatis. This flabbergasted the British who could not understand

this complex structure. So in order to keep their rule they termed 'Jaati' as 'cast' and divided the country on that basis. (Renan and Risley). The nomadic societies (living in the natural habitat) they could not understand so they called them Tribes. Now over the centuries Indians educated on the western 'knowledge' have affirmed those notions and over the years, thanks to our own intellectuals, even the 'caste' have been further divided into so many. The issues prevailing in India today are Brahmanism, Patriarchy, Feminism and Dalits (Dalit is an umbrella term for so many castes that are now illegal to name). So now it has become one against the other. Although the British have left but we have our own people brought up in the western education.

Indian cinema and Television are the largest media of communication with the masses. In view of the facts written above the Indian cinema dealing with the Dalits and their marginalization should not come as a surprise. A very early Hindi film based on the delicate theme of untouchability *Achhut Kanya* produced by Bombay Talkies came in 1936. The film dealt with the issue of the caste prejudices and class barriers preventing their marriage.

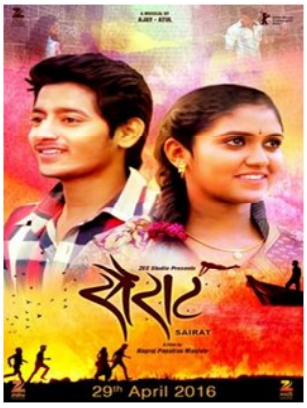
(courtesy:youtube.com)

Today the Indian film industry is largely in the hands of the educated-English elite. But it cannot be said that the cinematic space here is "untouched" by Dalit issues or the issues of the marginalised. Producer-director Prakash Jha, who made *Damul* (1985), a film

(Courtesy: moviemandu-blogspot.com)

about a bonded labourer who is forced to steal for his landlord to whom he is bonded until death, said in an interview with the Indian Express newspaper, "We have stopped making movies about the marginalised section of our society under the shadow of progress, living on the construction sites or under a bridge, these people struggle to make their ends meet."

Pa Ranjith's Tamil movie *Pariyerum Perumal* (2018) is a typical portrayal on the reel about the real which shows that often it is the oppressed communities who have more awareness about their oppression than the normal people. The movie is about a young boy named Pariyan from a small village who aspires to be a lawyer. While he struggles with the English language a girl named Jyothi helps him with it. They casually speak, laugh, smile, make eye contact and fall in love but their stark social class and caste difference hits the boy across his face. Almost the similar thing is shown in a Marathi romantic movie *Sairat* (2016) which is based on the personal experiences of its Director Nagraj Manjule. The movie deals with a story of two young college students from different castes who fall in love and thereby spark conflict between their families.

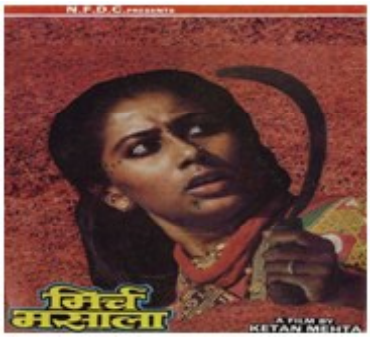


(Courtesy: indiatimes.com) (Courtesy: pinterest.com)

In fact,the image, status and role of the Dalits in the society have always been reflected in Indian cinema and can be witnessed

even in the popular cinema almost right from the beginning.

It was around the 1970s that the Indian cinema developed a more socially conscious and politically orientated genre of cinema known as the Parallel Cinema. It was partly subsidised by public funding-a government agency National Film Development Corporation (NFDC) was created to fund a lot of new and socially conscious film makers specially the pass outs of the Film and Television Institute of India (FTII).These films ran alongside but clearly distinguished themselves from the mainstream cinema. Some of those films have earned international recognition and awards for their excellence.



(Courtesy: cinestaan.com) **(Courtesy: filmaffinity.com)**

Mirch Masala (1987) directed by KetanMehta (an alumnus of the FTII) is about the normal village women who have to live with the lecherous advances of local authorities. *Chakra* (1981) directed by an advertising professional Robindra Dharmraj at the same time, deals with the lives of Bombay's slum-dwellers. Both the films deal with the marginalised characters/issues and have earned both critical and international acclaim.

Displacement and Migration have always been the issues that have caused marginalisation of communities and people. Recent pandemic has, very prominently, brought to the fore the issue of migrant labour. Migrant labour from one state to another within the country (or from a country to another) is an important category of marginalised people.

Do Beegha Zamin (1953), a movie directed by Bimal Roy, essays the plight of a farmer Shambhu Mehto who, in order to get his mortgaged land back has to-as per the court order-pay a certain amount of money within two months to the landlord. It is not possible to make that much money in his village so he migrates to Calcutta (now Kolkata) in order to earn that within the stipulated time. All he can find there is the job of a rickshaw puller. After all his labour and toiling the tragedy is that he neither earns enough to get his land back nor is able to lead a reasonable life in the big city. Although the film is in keeping with the socio-economic conditions in India of the 50s the film and its tale is relatable even today.

(Courtesy: filmfare.com)

With all the efforts and support of the government and private entrepreneurs the Indian film industry has somehow focused mainly on its entertainment value and has not been able to portray a true and honest picture of the marginalised communities as much as it could have, however it has at least contributed towards arousing public consciousness and thereby social responsibility in the people.

The new generation that knows little of the past is encouraged by popular media to live only in the eternal present with an idea that "all is well". While the Indian cinema and TV still have a stronghold over the entertainment industry it is very likely to suffer losses due to the coronavirus pandemic. Cinema of sense appeasement, therefore, has taken a front seat in times where the economy is in a shambles and more and more money is somehow to be made for survival.However, the film makers and TV producers have not lost their creative drive. They would, hopefully, be working towards building a new era as more and more Indian cinema addresses social issues.

15.
Sociology of Moulding Perceptions

(TV serials and Movies moulding audience perceptions in India and the world. Vikram Sood's book The Ultimate Goal. Cinema of D W Griffith and Leni Riefenstahl. German Expressionism, Soviet Montage, French and Italian New Wave.)

If the mother is the most important person in a family in India, it is the wife which is the most important person in the West. And anyone or anything coming in between these two is an intrusion. Mothers-in-law were important when young couples needed advice but otherwise they could remain in their place. As the family values crumbled the mothers-in-law became unbearable to men and women both. Jokes were made on her and it made great drama to have the story lines woven around a family where mother in law could be caricatured as an unnecessary intrusion. If such drama could create laughter it would make good television so some TV serials like *The Mothers-in-Law* were made in the USA which became popular. In the times when the world is becoming ONE, the cultures are merging and globalisation is thriving making us believe that all people all over the world are the same and if something is successful somewhere else it is sure to be successful everywhere else. Globalisation has also made it all about revenue generation and financial targets and television being an industry is no different. The programming department (because of the character of television "yesterday's program is garbage") is ever hungry for programming that could get maximum viewership and thereby generate advertising revenue. What best than taking a 'safe' plot which has

already been tested and proven successful somewhere else! All they sometimes do is to refurbish the characters and story line a bit here and there so as to suit the local interests.

(Courtesy: imdb.com) **(Courtesy: imdb.com)**

The show *'Mothers-in-Law' ran* 56 episodes in two seasons on NBC television from September 1967 to April 1969.The first season got a rating of 37 and the second one got 40. Considering its success the serial was also started being shown in Kenya-a country in Africa far away not only in distance but also in culture! India being a West worshipping country couldn't be far behind. The TV soap makers caught on to it and transformed the idea with the Saas-Bahu nok-jhonk giving an interesting title to the serial- *Kyonki Saas Bhi Kabhi Bahu Thi!* This serial ran whopping 1833 episodes and for 13 years in a row.

It's no secret that after this serial the young girls who grew up watching this were apprehensive of their mothers-in-laws and vice versa. The perception that the mothers-in-law do not get along well their daughters-in-law has been indoctrinated.

(Courtesy: imdb.com) **(Courtesy: Wikipedia.com)**

But it is not about mothers-in-law only any TV serial or movie that achieves success or approval of the audiences is lapped up by the producers all over the world. Irrespective of considerations how it will-directly or indirectly-influence or mould the culture and psych of that society.

Malaysian society which has a diverse racial composition comprises of Malays as the largest ethnic group followed by the Chinese, Indians and others. Malaysia, perhaps, because of its colonial past, has been exposed to the western media but recently what is emerging there is the growing popularity of Korean dramas aired by Malaysian television networks. These are depicting 'globalization' of Korean culture thereby also globalizing Malaysian culture the same way. Transformation of culture in almost all of Asia is happening through their television drama serials. The drama serials, as I said, which are successful in one country are lapped up by others. The reason also is that the TV is a medium which is not only eternally hungry for programs and the producers have hardly the time to spend months or years ideating what to produce next. But is it true only for television? It's true even for cinema movies. Remember *Crouching Tiger Hidden Dragon*, a Chinese movie that started a trail of movies on those lines.

(Courtesy: flixable.com)

If the TV soaps can change culture of a society, the news and

current affair programmes can change the perceptions of any thinking person. Today, editors decide what shall be presented to the people as news, which one shall be given priority and what shall be held back. The Public Relation agencies are in a hurry to create perceptions in favour of their clients.

There is a complicated relationship between movies and culture. Although American movies influence the mass culture of the societies around the world even American culture is also very diverse and is constantly changing from one period to the next. Mainstream films of forties and fifties might have reflected conservatism but by sixties they reflected a reactionary youth culture emerging in opposition to the dominant institutions. Such anti-establishment views found space on screen and spread all over the world-a far cry from the attitudes which commonly represented just a few years before. Let's see if this is happening on its own or has the sanction of their policy makers.

"Hollywood", writes Vikram Sood in his book The Ultimate Goal, "has been under scrutiny for its association and dependence on the Pentagon, CIA and the White House. A medium that captures imagination of billions around the world certainly evokes government interest and it would be the ideal vehicle to spread 'good word' about American values of freedom and free speech, the heroism of their soldiers and the liberal ideals that the US stands for and how it is the protector of the world against evils!"

"Hollywood", he further writes, "did precisely that 1915 onwards. Matthew Alford and Tom Secker describe this government- Hollywood partnership in detail in National Security Cinema: TheShocking New Evidence of Government Control in Hollywood. According to them, American filmmakers received production assistance in the form of manpower, advice, locations and equipment from the US military to cut costs and create films that had a ring of authenticity to them."

Dunkirk (2017) movie directed by Christopher Nolan does just that. It eulogises American soldiers and winning of war is attributed to them whereas the truth is that the army there had most of the Indian soldiers fighting that war and if the win is to be given

credit to then it cannot be given to the American forces alone or at all. But you watch the film and see only American soldiers not even one Indian there.

(Courtesy: imdb.com)

Let us look at a movie *Wag The Dog* (1997). (The dog-tail wagging is an idiom which refers to something powerful being controlled by something lesser.) It is a political satire directed by Barry Levinson. It centres on a film director who fabricates a war to distract voters from a presidential sex scandal and makes the losing President win the election. The fraud is fabricated and widely publicized via media thereby moulding completely the perceptions of the voting public in favour of the preferred presidential candidate.

(Courtesy: filmiclub.com)

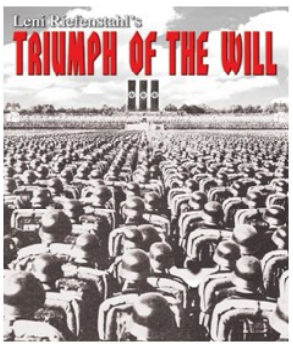
In his same book Vikram Sood further writes, "ThePentagon, since 1947, when it was founded, has been one of the most important governmental forces shaping Hollywood. The US military set up the Entertainment Liaison Offices (ELOs) under the authority of

Donald Baruch. Philip Strub took over in 1989. Alford and Secker examine films and TV shows-what they call national security cinema-that follow self-serving histories and exalt the righteousness of American foreign policy. It was not unfettered art that was being screened; there was someone sitting behind the screen, tweaking thoughts, helping create certain imageries and downsizing others. Narratives were being steadily and constantly constructed over time."

Americans have their own culture which directs their way of supervising what goes to the viewers but they are not the only ones who keep control on the media, specially the cinema served to the masses. The 'interference' or 'controlling the narrative' actually takes birth from the insecurities. Insecurities of the rulers of losing their grip on the people who they rule or wish to control. We can find examples of censorship on media right immediately after its birth. In the domain of cinema there are examples available right from the beginning of the World War I. The first full length feature film The *Birthof A Nation* (1915) by DWGriffith faced a campaign to ban the film on the basis that it "inflamed racial tensions and could incite violence".

Hitler used cinema to mould the minds of his citizens inculcating in them hate for the Jews. His propaganda film maker Helene Bertha Amalie Riefenstahl-popularly known as Leni Riefenstahl's *Triumph of the Will* went onto imply that Hitler was nothing less than the godlike saviour of Germany.

Her films on Olympics-*Olympia Part One*: Festival of the Nations and *Olympia Part Two*: Festival of Beauty do not just chronicle Berlin's Olympics, they meditate upon everything the Games stood for, and that Germany could achieve 'everything'. "Olympia broke the mould of Olympic films in many ways," writes David Goldblatt in his book about the Olympics The Games. "First, Riefenstahl had a degree



of active support from the organizers...that no other filmmaker had acquired. Second, in terms of technological and cinematic sophistication, there was no comparison."

Every government/ruler/authority likes to keep his flock/ supports together which prompts them to keep an eye on what is being said or done about them. How their image is being projected and how their ideas are being accepted is important to them at all stages. Also there are sometimes reasons of social concern that the governments under pressure from the citizens, or as per norms of the society, are compelled to restrict viewership of films or ban them completely from being publicly exhibited. The reasons generally and broadly are explicit sexual content, gruesome violence, religion and politics. These reasons, however, are subject to interpretation of the censor office and/the ruling political party or social groups or the norms of particular societies.

Let us look at some of the films that faced backlash for specific reasons:

***Zoolander* (2001):** A satire on the fashion industry directed by Ben Stiller deals with hiring of two people to assassinate the Prime Minister of Malaysia who is going to pass laws harming their business. The film, although a bit of a success at the box office got negative reviews. The film, obviously, was banned in Malaysia and Singapore. For the Asian release of the movie all references to Malaysia and Singapore were deleted.

***The Da Vinci Code* (2006):** A thriller directed by Ron Howard was banned in quite a few countries like Syria, Lebanon and Belarus. It was said that the film "tarnishes the memory of Christian and Islamic figures and contradicts the truth as written in the Bible and the Quran about Jesus".

***A Clockwork Orange* (1971):** Directed by Stanley Kubrick employs some violent and disturbing images. The film was withdrawn from British cinemas after it was cited as having inspired violence.

***Last Tango in Paris* (1972):** An erotic drama directed by Bernardo Bertolucci was banned in several countries, including Italy, for showing sexually explicit material. Even Bertolucci was

charged with obscenity.

***Bandit Queen* (1994):** The movie based on the life of dacoit Phoolan Devi was directed by Shekhar Kapoor but was banned for public screening by Delhi High Court.

***Brokeback Mountain* (2005):** Directed by Ang Lee deals with a story of the complex sexual relationship between two cowboys and that was the reason it got banned in the Middle Eastern countries and also in China.

Roman Polanski, a Polish film director, might be a great filmmaker but he is not allowed to enter USA because of a long pending case of juvenile sexual offence. In Hollywood there is a list of celebrities who have suffered because of sexual misconduct. The perception about them has turned so negative that they have either been in prison or have been thrown away from any or all of their assignments. Some of the names one may recall are Bill Cosby, Kevin Spacey and Mel Gibson whose thriving carriers were ruined because of these social boycotts. Elias Kazantzoglou popularly known as Elia Kazan who was termed by the New York Times as "one of the most honoured and influential directors in Broadway and Hollywood history" suffered blacklisting because of the perceptions about him that an interview of his created in public. The media and word of mouth play an important role in creating,moulding perception.

Every society, group and country has its own culture, its own self-respect and almost all countries in the world practice their way of life and their religion. India is exceptional in following Vasudhaiva Kutumbakam which translated in English means that the world is one family. People in every country have their own nationalistic pride. Nationalism is an idea that promotes interests of a particular group of people with an aim of maintaining the nation's sovereignty. Idea of 'Nationalism' developed due to the industrial revolution particularly with the French revolution. Wikipedia writes, "Due to the Industrial revolution there was an emergence of an integrated, nation-encompassing economy and a national public sphere, where the British people began to identify with the country at large, rather than the smaller units of their

province, town or family." This clearly means that when resources are in abundance everyone keeps happy and together but when the resources dwindle or are in short supply feeling of 'Nationalism' comes to the fore. It's all about feeling threatened that My Resources are being devoured by Someone Else.

India is no different and the Nationalism here has been brewing and growing for quite some time and that has raked, from time to time, issues creating and moulding perceptions in the minds of its people. For quite many centuries Hindu feelings have been offended by the westerners and by the people who do not agree with the Hinduism. As recently as the last century an American historian Katherine Mayo wrote Mother India in 1927, a book deeply critical on the Indian society, religion and culture. (As are buttal to which filmmaker Mehboob Khan produced movie *Mother India* in 1957).This is just one stray example. Things have been happening consistently and continuously. There have been picture of Ganesha published on beer bottles (in the US), pictures of Lord Ram on slippers (in France), Goddess Kaali shown as smoking Charas and so on. Even some artists have been painting revered Hindu idols in nude. All this resulted in moulding the perceptions of Hindus that they are being targeted for their religion and that precisely seems to be the reason of a Hindu backlash which, sometime ago, asked for a ban on a TV Shows like the Bigg Boss.

(Courtesy-koimoi.com)

Some Bollywood celebrities who issued derogatory statements are also being targeted for their utterances. People are seeking and mobilizing a ban on their movies. The recent ones being Yash Raj Film's *Prithviraj* (for showing wrong history) and *Shamshera* (for caricaturing Hindu in objectionable light), Aamir Khan's *Lal Singh Chaddha* (for being Hinduphobic), and Karan Johar's *Brahmastr* (it is said to be based on Rumi's works, originally called Dragon, Hinduphobic) and so many others.

In addition to nationalism, fundamentalism can also influence and mould minds. Salman Rushdie's book The Satanic Verses suffered a backlash by the entire Islamic world and by the ones who might not have even read the book. The perception created was that the narration is against Islam.

Nakoula Basseley Nakoula of Egypt produced a short movie *The Real Life of Muhammad* and uploaded that on YouTube around September 2012. Some people perceived its contents as denigration of the Islamic prophet Muhammad which resulted in demonstrations and violent protests in Egypt and other Muslim nations reaching eventually to the western countries. The protests left hundreds injured and over 50 dead.

At every stage of narration process there are humans. They are creators, narrators, interpreters and consumers of the story. They are also the characters in the story. Production and consumption process of the stories are shaped according to the subjectivity of the creators and the characteristics of the tool used for storytelling. Technology and trading and market conditions too become integral parts of this. Technology can interfere or contribute to the story being told.Cinema is a storytelling tool and it has benefited from all the previous storytelling methods and has created for itself a unique narrative structure.

German Expressionism, Soviet Montage, French and Italian New Wave have changed cinema completely and forever. With the times it has gone out of the four walls and spread itself into the museums, art galleries and people's homes and eye wears. Advancements in the communication technology and opportunities brought in by digitisation affect storytelling in cinema both in

production and consumption. This transforms the way audiences participate in consuming the story. Interactive cinema/ interactive television carry the audiences into a different dimension during the watching process. All this, with the changing education and awareness around alters the tastes, preferences and perceptions of the audiences. Changing cinema changes the attitudes and moulds minds. And because cinema is produced and controlled by forces behind the scene we are not aware of how subjective or objective they are and how, in what way and why, they want to influence/ mould our minds. The ones who puts money on a project may have their own agenda. The audience is manipulated and most of the times driven by popular perception created by cinema and other media.

But the audience still watches the narration in images and voices as an individualistic experience. They still look at the story and interact with the work of art and they relate this watching experience to the unique form of art thinking and interpreting it, making their minds on that basis, developing attitudes and perceptions-sometimes for and sometimes against what they watch. But most of the times it's not just the perceptions they make on what they watch, their perceptions are also guided/concretized on the basis of the popular perceptions floating around in the society.

Gene Youngblood, an American theorist of media art and politics and a scholar in theory of alternative cinema, explains that the cinema provides audience's participation in cinema and "the audience wanders around image, voice and spatial structures and becomes a part of a creative mutual interaction" (www. artfulliving. com.tr). Clearly, therefore, cinema limits are pushed and this in a way unidirectional relationship between the audience and screen doesn't hold true. Especially with the multimedia presentations the viewer forms his own ideas according to his personal knowledge, preferences and culture.

A huge part of the population of the world is today connected via online social networks. Through the social media they share their ideas, concerns, experiences and stories whereby influencing each other's mind and moulding perceptions. This poses a challenge

that must cope with this new reality where someone's or some group's experiences and storytelling in social networks, not only are spread swiftly and widely but also tend to mould perceptions of a large part of population around the world.

Today it is the movies/TV programmes and the social media that influence our perceptions of true love and what it should be like. Most of the people do not give a thought to genuinely 'understand' true love but draw similarities from films and television shows. One of the most significant impacts of social media falls, perhaps, on the film industry. The movie-watching experience has tremendously altered in recent years, transforming a landscape that remained largely untouched since the invention of television.

It is not only in the watching experience that the things have changed they have changed even in the way the films are produced and distributed. The days of buying big hoardings and publishing huge colourful print ads are passé. Social media campaigns are the new marketing strategies.

Via these campaigns they create anticipation and hype for a movie almost an year in advance. Social media also cuts the promotional cost of advertising drastically and fuels constant and consistent communication. There have been quite a few movies that have capitalized on social media marketing.

One unique social media movie strategies was for Paramount's *Paranormal Activity* 4 (2012) where the studio created a "Want It" campaign on Facebook and Twitter. The users were to request a premier of the movie in their hometown. It created in the people a 'hunger' for watching the movie influencing others in the waiting to follow into the same steps. *The Hunger Games* (2012) is another movie that has had some excellent approach to social media. It created an entire campaign built around fan-based communication through social media channels-YouTube, Twitter (now X) and Facebook. Producers (Lionsgate) and their agency Ignition understood that forming personal connections with their fans would have a huge pay off and it did. Social media continues to grow and influences the way we think about connecting with the movies and the film industry and the life depicted therein.

(Courtesy: imdb.com)

A film *The Live* (1988) directed by John Carpenter shows the main character finding a box of sunglasses. He soon discovers that once he puts them on, he can see the whole world around him as it really is. He is able to see all the media messaging that is beaming across the world. He discovers that there are thousands of hidden messages embedded and there is more to the story than just appears. Greek philosopher Plato has perfectly caricatured the nature of perception and reality in his famous story Allegory of the Cave. The story deals with prisoners who are chained. On the opposite wall of the prison there is a shadow of fire which they believe is real. One prisoner who gets free finds that that shadow of the fire on the wall is fake. He comes back to free other prisoners but by then his eyes get blinded because the prisoner was not used to the sun light outside.

Both these examples point to the nature of human experience and how we perceive the world. In reality we experience the world not as it is, or not as we think it is but-what is worry sum is that it indicates-how our thinking can easily be manipulated in specific ways. We may not realise what we are doing and why and whether our thinking has been impacted but it is continuously influencing the unconscious mind and our lives. It all highlights the power that hypnosis plays in our everyday experiences. Which means that all media- including cinema and social media is hypnotizing us and moulding our perceptions, choices and attitudes.

Some movies produced today are making the audience to

choose their own story. It may be an example of algorithmic cinema in terms of story development, screenplays and production methods. Recently in a British drama *Black Mirror* these options were presented to the audience and the scenario was written and reshot according to different story flows. In the credits the movie was asked to be watched as below: "Change your mind. Change your life. Choose wisely. You are not in control." These words invite the audience into an interactive watching experience even at the beginning of the movie.

We are living in a world where our minds and behaviour are being manipulated/controlled we do not know by whom and how many but all this is changing our cinema, our perceptions and attitudes and thereby our lives and the way we tackle our affairs and behave!

16.
Sociology of Crime Cinema

(Work of writers like Arthur Conan Doyle, Charles Dickens, Emile Zola. Crime film as one out of 11 super-genres. Gangster films, Detective films, Courtroom films, Prison films, Noir cinema.)

An eight class drop out from Almora district in Uttarakhand, India lost his job and he, in his free time, while surfing the internet, came across a video on YouTube which taught him to break locks, steal and not get caught. (Report in Bhiwadi Bhaskar of Oct 2, 2022). This, some might say, could be a sporadic incidence, but is it? A lot of newspaper reports can be found about the people who dug tunnels for committing theft, planned murders, found innovative ideas to cheat people and so on after getting inspired from either a movie or a television show.

But whether the movies and TV actually inspire people to commit crime has been a long standing debate. I have had some of my colleague professors believing that the films have nothing to do with influencing or inspiring people into indulging in criminal activities and, they opine, that the people have a freedom of choice. The debate about whether violence/crime in entertainment media can inspire real-life events has escalated because there have been newspaper reports about how people watch the crime on TV or a movie and indulge into one themselves.

Watching films/television shows/games based on crime has been-and is-growing at a rapid pace. The entertainment producing industry has become a powerful medium to represent themes based

on crime-fictional and non-fictional both. General view of the criminologists is that all those films whose central theme is crime and which could have repercussions on society come under the domain of crime films. This relationship between crime films and the society can be defined as follows: One, the crime films pick their material from and about the society from where they have been fashioned, and Two, they create an effect on society, culture, law and order situation etc. providing a kind of an interpretation of the reality of the society. Even in literature some great authors like Arthur Conan Doyle, Charles Dickens, Emile Zola, etc have found success on their crime novels.

Eric R Williams (screenwriter) identified crime film as one out of 11 super-genres that he explained in his Screenwriter's Taxonomy. He opined that all feature-length narrative films could be classified under the super-genres like- action, fantasy, horror, romance, science fiction, slice of life, sports, thriller, war and western. The crime being the eleventh one.

The crime films can be traced as early as around the era of 1897-1927-generally called the Progressive era in the United States. Social conditions during that time were such that the immigration and urbanization had led to proliferation of what can be called as organized crimes. Social anarchy and distrust of the government was the order of the day. The code against prohibition which was supposed to restrict alcohol and some other illicit acts had the reverse effect on the public which created further rebellion for the law and order situation and produced an increased fascination for gangster films. All this disorder created the emergence of crime and the movies picked these issues for their themes.

The interest in crime in the entertainment media industry and its audience has been a global phenomenon. In 1935, when Edgar Dale conducted the research on the cinematic content he observed that "the crime was the most loved genre in films after 'love'". In a study on the American film industry around the 1920s, it was found that almost 4000 American films could be categorized as crime films. However one would find that the interest in crime films goes as far back as the silent era where it was found that over 200 films

were crime films. A study by Richard Allen (1997) explained that in almost half of the British, European and American films, crime was the central part of the story. *The Great Train Robbery* (1903)-the first 'story' film-was based on the crime of robbery and violence.

The Musketeers of Pig Alley (1912) by DW Griffith is, perhaps, the first gangster film under the category of crime films. The film portrayed 'dangerous' side of New York dealing with and depicting the social contradictions of the society. Some might not consider it as the first gangster movie but it was the first significant gangster film that has survived. Outdoor scenes of this film were shot in the gangland territory of NYC's Lower East Side with its slum tenements. The cast included gang members. The story revolved around a poor, vulnerable lady who was victimized and terrorized by Snapper Kid-the leader of a gang known as the Musketeers.

The Cycle of Fantômas film (1913-1914) is another film set on the streets of Paris and is about the life of an evil thief who is untraceable.

The study of crime demands a multifaceted approach looking and analyzing the changing representation of crime and criminals in relation to the political, economic, and cultural transformations in the society. This also needs to take notice of the commercial and technological development in the cinematographic field. The historical and thematic reconstruction of the crime films include the detective, gangster, courtroom, noir and prison film genres.

Let's look at the different kinds of crime films:

Gangster Films

Gangster films are usually materialistic, megalomaniacal, street-smart, delving in immorality and in a way quite self-destructive. Rivalry with other criminals is generally a significant characteristic in these films. They also glorify the rise and fall of a gang, a robber, murderer or a criminal gang-basically the lawbreakers in conflict with law or a rival gang. Gangster/crime films are usually set in metro cities and to provide a view of the secret world of the criminals. Dark nightclubs, streets with flashing neon signs, piles

of cash, fast cars and contraband generally are part of these films. They are generally shot at exotic locales which add to an element of adventure and wealth.

Probably the earliest 'crime' film could be said to be *Sherlock Holmes Baffled* (1900) -a 45 seconds long short (released in 1903). It was shown to one-person at a time via a hand-cranked Mutoscope machine around the amusement arcades. This makes the earliest known film featuring Sherlock Holmes. The plot revolved around how Arthur Conan Doyle evolved as a detective. It showed a cigar-smoking gentleman and a black-clothed thief who magically disappeared. (Of course, via trick photography) It was around the 1905 that the film *The Adventures of Sherlock Holmes* released by Vitagraph company (film is lost now) has been considered the first Sherlock Holmes film. It was created for a theatrical audience instead of a one-person Mutoscope production.

It was the talkie era that actually gave rise to the crime films, because the crime films couldn't come to life without sound (gun shots, screeching sound of brakes, screams, chases etc.). The perfection in sound technology and cinematographic lighting techniques also aided their spread. The first sound gangster film known is The Lights Of New York (1928) -enhancing urban crime with crackling dialogue and sound effects of squealing car tires, gunshots and so on.

But it was around the 1930s that the gangster films truly became entertaining and popular and attracted viewers to the theatres. Most of the sensationalist story ideas of early gangster films were lifted from the newspaper headlines, thereby encouraging the public appetite for crime films. The rackets of bootlegging, gambling, prostitution and so on brought the mobsters to the 'hero status', and audiences enjoyed and participated in the gangster's rise to power and wealth, of course, on the screen. They experienced gangster's satisfaction with revolting against the system and getting thrilled with violence. Movies flaunted the cruel, witty, street smart, tough, and law-defying bootleggers and urban gangsters.

Cinema based on literary excavations on detectives and

gangsters emphasized the criminal nature in a very classic, clean and realistic way. The gangster, after massive failure, was to be condemned to punishment. Such films were expressive of the disagreement between the individuals and groups and the society as a whole. The struggle of the society was depicted in the form of a conflict between the law and order upholding high moral norms of the society.

Hollywood film industry and that of the other nations kept focus on the presumed separation of evil and good in the gangster films. *M* (1931), a German masterpiece featured how the mind of a criminal works. It showed the symbiotic relationship between a criminal and the police and how the crimes are organized in German cities. French movies *Le Deuxieme Souffle*, (1966); *La Haine*, (1996) British movies *Get Carter*, (1971); Brazilian movies The *Long Good Friday;* (1982) *Pixote*, (1981), Japanese movies like *Battles Without Honor* and *Humanity*, (1973); *Sonatine*; (1998) and Indian movies like *Kismat* (1943) and *Satya* (1998) left an everlasting impact on the appearance of gangsters and its impact on the society, law and order and judicial system etc.

Detective Films

These kind of films generally focus on a detective-hero's investigation into some mystery revolving round a crime. These films, however, vary in terms of content and themes, and sometimes cross over or overlap into other genres, including western (*Tall In The Saddle*,1944), science fiction (*Blade Runner* 1982) and sometimes even the musical (*The Singing Detective* 2003). Thus it is sometimes difficult defining the genre and may be, therefore, some scholars put the "detective film" into the category of "film noir".

Films generally focus on the unsolved crime and the central character in them is a hard-boiled detective-hero. He meets various adventures and challenges in his cold and methodical ways of chasing the criminal or finding the solution to the crime. The plot invariably centres on the detective's ability, prowess, diligence and confidence of the detective who attempts to unravel the crime and

tracking down the criminal. Detective-mystery films generally delve on Private Investigator. It is this central character which usually explores the unsolved crime, identifies the perpetrator, and puts an end to his villainy.

These films have an added dose of suspense along with protagonist's struggles to gather evidence and testimony to investigate motives and to discover the flaw/alibi that betrays the identity of the culprit. This hero is shown to succeed in trapping the criminal where the local police officials cannot. Anxiety and suspense is built to an exciting climax. In supporting this the sound effects and music play a very important role.

Mysteries had their start in the early days of silent film. The most primitive serials, such as the well-known *The Perils Of Pauline* (1914), the most primitive 'serial' might be cited as mystery made in the early silent era. It is this 'film type' that blossomed as a 'full film' category in the talking era of the 1930s, often borrowing from characters in popular literature. Detective films were generally B-category films and hugely popular during the 1930s and 1940s.

The idea of the world's first private detective Sherlock Holmes was derived from Sir Arthur Conan Doyle's works. His first novel published in 1887 was A Study In Scarlet (1887). He also wrote other novels and almost 56 short stories.

Holmes 'solved' mysteries in hundreds of films along with his assistant Dr Watson. This setting, in view of the World War II, was updated in 1942 showing Holmes battling the Nazis.

The prototypical detective first appeared on the film screen in a 30-second one-reeler film from American Mutoscope and Biograph Company. It was titled *Sherlock Holmes Baffled* (1900). It was the first detective film on record, made specifically for one-person mutoscope viewing machines normally in the amusement arcades.

Courtroom Films

Films dealing with courtroom dramas generally portray moral dilemmas that occur with participating in the justice system, most of the times mirroring dilemmas in real life. The American Bar

Association Journal has interpreted the public's enjoyment of such films occur because "stories about the legal system are laced with human vulnerability". Legal dramas remain strong favourite among viewers because of their presentation of moral intrigue reflecting what actually occurs in the world.

The themes may vary from the miscarriages of justice or police misconduct or tampering with evidence. Legal dramas generally focus on the attorneys' point of view.

Many legal dramas present themes dealing with politicized issues. As laws and public policy opinions change in the society the themes presented in legal dramas also change accordingly. The 1992 film *A Few Good Men* explored the psychology of superior orders, e.g. excusing criminal actions because they were only committed from 'following orders'...Racial injustice also remains an important theme from as far back as *To Kill A Mocking bird* (1962) to the *Marshall* (2017)

The courtroom cinema remains quite popular with both filmmakers and audiences because the 'trials' in them generally reveals a personal story about people caught up in a legal dispute. The movies generally have a good mix of conflict and suspense including conflicts between the lawyers, judges, and litigants. There is also an element of suspense-what will the witnesses say? Whether the lawyer will trick a witness? Which way the verdict will go? Filmmakers tend to explore political and cultural issues such as corruption. The courtroom films are not very expensive to produce and they very rarely involve costly special effects, car chases and 'future-world' sets.

As a source of justice the trials and its entertainment value date back to ancient Greece. In those days the crowds gathered as orators and argued the merits of their positions. Courtroom movies follow that tradition. Viewers are the jurors to whom filmmakers direct their arguments. Popular culture becomes the source of information where from the consumers construct beliefs about lawyers, law and the legal system. Movies 'teach' viewers about past historical events and trials whether about the Holocaust, world wars, British made famine in Bengal, Direct Action Day of 1946

or the assassination of JFK.

Long before Hollywood indulged in the courtroom dramas with films like *Boston Legal* or *Suits* Indian film industry was already into it. Right from black and white days Hindi films like *Awara* (1951), *Kanoon* (1960),a Marathi film on social and political satire on the legal system-*Shantata Court Chalu Aahe* (1971) or Tamil language films like *Needhipathi* (1955) and *Neethipaathi* (1983).

A 1957 American courtroom drama *12 Angry Men* directed by Sidney Lumet was adapted from a successful 1954 play of the same name. It was written by Reginald Rose. The film told the story of a jury of 12 men, their deliberations on the conviction or acquittal of a young guy charged with murder of his father. Every jury member was convinced and wanted to hang the guy on the basis of 'reasonable doubt'. Disagreement and conflict among themselves forced the jurors to question their morals and values. 12 Angry Men is an important movie exploring the techniques of consensus-building. The film is notable for the use of a single set, where all except three minutes of the action takes place.

Courtroom films are popular the world over because the adversary system is well suited to storytelling. The exchanges between lawyers, witnesses, and judges provide drama, suspense, surprise or comedy and turn abstract disputes over such issues as evolution.

Prison Films

Widespread punishment all over the world is imprisonment. But for most people imprisonment is an unknown experience. Whatever they know is mostly, though the news and what cinema shows them. The audience is captivated generally by issues which are unknown and unreachable. That's why, may be, the criminal behaviour and the institutions of control of crime and the prison life make interesting viewing.

Cinema of the prison films generally include escape attempts, activities of the gangs inside the prison, attempts of wrongly convicted persons to prove their innocence, and the cruelty of prison guards etc. Toughest prisoners are allowed to engage in boxing

matches or martial arts bouts. But these are just a few things, various theme elements may be meshed together in a film.

"It is argued that fictionalized representations of the prison have not contributed to public understanding of the prison, and do not contribute positively in the direction of improving it. This is because the entertainment television industry has transformed crime and jail into entertaining objects, thus eroding our doubts and concerns about the prison as a solution of crime reduction" (Journalist Paul Manson)

Kevin Kehrwald, Professor of Oklahoma University tells us that the prison has featured in films since the movies of the silent era. He queries how can we define prisoner, prison cinema and everything around it? "The prison", he surmises "should be the principle subject of investigation and the dominant agent of oppression situating the prison as an integral part of the film". He writes, that "a key feature of the prison film is an intense sense of identification between viewer and prisoner" a kind of a bond that he claims "at times rivals the horror genre's concentrated link between viewer and victim". The genre, according to Kevin reveals wider cultural issues about a society while some historians classify prison films as just another genre of the gangster films. .

But the fact remains that the prison movies can be important sources of information on the issues of crime and punishment besides the life in prison and life after release from a prison. The movies, therefore, generally serve an important and an essential role as a tool of crime deterrent. The audience sees the awful condition in prisons and the visual experience of that could discourage them from committing a crime. Hollywood Movies like *Presumed Innocent* (1990), *The Shawshank Redemption* (1994), *Cell 211* (2009), *Cool Hand Luke* (1967) and *Papillon* (1973) are some of the important movies in this genre. In India the prison movies have a long history and some important names in that genre can be cited as *Jail Yatra* (Hindi-1947), *Vinashak* (Hindi-1998), *Kalapaani* (Hindi-1996), *Puzhal* (Tamil-2010).

Dr. Rudolf Kasinec, Tomáš Mészáros of Comenius University in Bratislava, Faculty of Law writes, "In theory, the media combines

three essential communication levels in the process of social perception of prisons:

i. Devising, giving general background of prison or showing reactions of the community.

ii. Comparison, allowing the 'benchmark', both for moral elevation and the authenticity and sets the limits of acceptance pressing behaviour and

iii. The prism through which we 'see' the prison. With other words, the films reflect the academic explanation: this display of media forming our social construction of reality in a way that distorted reality."

Noir Cinema

French for 'black film' or 'dark film' is Film Noir. First time the term was applied to Hollywood films by a French critic Nino Frank in 1946. Frank was, perhaps, inspired by the 1945 French literary publishing imprint Série noire.

Before the term was widely adopted around the 1970s, many classic films noir were termed as "melodramas". Whether film noir is a separate genre or whether it is more of a style of filmmaking is still a matter of debate among many scholars.

Film Noir encompasses a range of plots. There may be a private investigator as in *The Big Sleep* (1946)or a police officer in plain clothes *The Big Heat* (1953), or a petty thief *Night And The City* (1992). It could also be a law-abiding citizen lured into the life of crime *Gun Crazy* (1950) and so on. The possibilities are according to the creative abilities of the writer. The term film noir is no more associated with American cinema only, it is now used to describe films from around the world. Some of the critics refer to some latter-day works as neo-noir also. What defines noir and what doesn't is an ongoing debate. Alexander Ballinger and Danny Graydon authors of the book The Rough Guide to Film Noir summarise in few words as "We'd be oversimplifying things in calling film noir oneiric, strange, erotic, ambivalent, and cruel..." However, it is also true that not every films can have all those five attributes and as the cinema historian Mark Bould says, "Film noir

remains an elusive phenomenon...always just out of reach". But no one can deny that in spite howsoever one defines it the Noir genre is a visual style with low key lighting and a little unbalanced angles and fast pace drama.

It was the aesthetics of the German Expressionism that inspired film noir. German expressionism was an artistic movement of the 1910s and 1920s. It involved theatre, photography, music, painting, architecture, sculpture and also cinema. It was, perhaps, the threat of Nazism that led to the emigration of many German film artists to cash in on the opportunities offered by America and take along with them the creativity of the expressionist movement.

M (1931), made just a few years before the director Fritz Lang departed from Germany remains the first crime films of the sound era to have a plot and the visual style of Noir. The protagonist in that film is a criminal. Directors such as Fritz Lang, Jacques Tourneur (*Out Of The Past*, 1947) and Michael Curtiz (*Today And Tomorrow*, 1912) brought out in cinema a dramatic shadow style lighting and a psychologically expressive approach to the misc-en-scène which they brought with them to the Hollywood. In Hollywood they made some of the most famous classic noirs."

Noir cinema is not just confined to Hollywood it is produced in most parts of the cinema producing countries because the genre is interesting and appeals to the audiences. India is no different. Hamant Kumar Mukherjee (music director) produced quit a few Noir films like *Kohra* (1964) and *Bees Saal Baad* (1989). Guru Dutt, who debuted as a director with Dev Anand's *Baazi* (1951) produced a noir. In the same breath we must also mention films like *Jewel Thief* (1967), *Teesri Manzil* (1966) and *Woh Kaun Thi* (1964). But Noir is not just limited to Hindi language, the genre has been produced in almost all Indian languages e.g. Aaranya *Kaandam* (Tamil2010), *Aa Drushya* (Kannada2019), *Gaayam* (Telugu1980), *Plot No. 5* (Bengali1981) and so on.

All the cinema mentioned above is based on crime, criminals and criminology. Cultural criminology endeavours to understand crime via the context of culture and cultural processes. Cultural criminology's purpose strives to integrate the fields of criminology

and cultural studies and to look into the insights of cultural studies into contemporary criminology. Nicole Rafter and Michelle Brown in their book titled Criminology Goes To The Movies: Crime Theory And Popular Culture write that "criminology is hard at work in culture and culture is hard at work in criminology and the cross-fertilization has transformed both". The book goes on to discuss the theories of crime and criminology in cinema. It is impossible to explain all crime through any one theory, nor via any one film. But films, however, can assume more than one view at a time and can still draw on multiple theoretical perspectives simultaneously. Films selected can be complicated portrayals of victims and perpetrators and the plots can generally belie simplistic interpretations. Let us consider the rational choice theory, the age old criminological perspective, and look at Billy Wilder's *Double Indemnity* (1944). a film noir, which is used to visually demonstrate the cost-benefit analysis of crime. Crime is a cultural product that suggests different views on forms of control, punishment and justice. Crime cinema has an important role in the understanding of the criminological knowledge. It constitutes a form of popular criminology intersecting between crime, deviation, control and different symbolic representations thereof.

Analysis of crime films can provide us with better insight into the elements of the academic knowledge informing us about how crime can be tackled, method of control that can be exercised and how the teaching method of criminal codes and justice can be revised. The crime genre in films could also help us with a better understanding of the law and judicial system and the working of the society in general. The study can help us decode the relationship between the people and the criminals and how their psychological behaviour is impacted.

A Hindi movie *Munna Bhai M.B.B.S* (2003) was well appreciated by cinema lovers. The film influenced many especially studentswho tried to impersonate themselves and send a proxy candidate in exams. Another Hindi film *Shootout At Lokhandwala* (2007) inspired a 15-year-old boy to kidnap his friend, a classmate, ask for a ransom of 50,000 rupees and later kill that boy. The

kidnapper boy confessed that he was inspired in doing so by the character played by Vivek Oberoi in the movie.

Committing a crime is generally seen from the perspective of psychology, the environmental conditions and the circumstances that lead a person to choose the option of crime. The film industry's motive may, obviously, be not to influence anyone into committing a crime but the audiences most often than not get inspired by the characters played in the movies. It is here that the criminology and criminal psychology becomes important.

It is the job of criminologists to understand the circumstances which lead a person to commit a crime and try and suggest to find a way to provide alternatives to such environmental and psychological influences. They have to understand that everything in films is pre-written, planned and controlled which is not possible to do in real-life.

The trend of crime movies has impacted audiences both in negative and positive ways.

Producers in Hollywood may say that the cinema going audiences are getting this type of stories because they like them, psychologists explain that they like these because they serve as a violent escape to them in tune with the violence around. The learned intellectuals tell us that because of the war the average person has become inert to death, homicides and is capable of understanding murderer's motives. They say that people after seeing newsreels of German concentration camps feel no shock or remorse. The war has made us psychologically and emotionally ripe for such motives.

James M Cain, novelist and screenwriter (*The Postman Always Rings Twice* 1934) says, "The reason Hollywood is making so many of these so called hard boiled crime pictures is because the producers are now realizing that these stories make good movies (read make money). It's nothing to do with the war or crime or how it affects the people." The truth is still the same and it is no different in India.

17.
Sociology of Semiotic Systems

(Swiss linguist Ferdinand de Saussure-Linguistics and Semiotics. Hinduism and symbolism-embodying the divine. Rajadhyaksha, Willemen, M Madhava Prasad. Symbols in films- to understand complexity of the story. Symbolism in cinema via colours, postures and gestures of the characters.)

The smallest definition of semiotics is that it is the study of signs. So what is meant by signs? And what kind of signs? Probably the visual signs! Signs that could be drawings, paintings, photographs, art and photography! But if one introspects further these could include words, sounds and body language also. The science which studies the role of signs as part of social life forms a part of social psychology known as Semiology (from the Greek semeîon). It was the Swiss linguist Ferdinand de Saussure (1857-1913) who founded not only the Linguistics but also what has come to be known and usually referred to as Semiotics.

Semiotics started to become an important approach to cultural studies around the late 1960s partly due to Roland Barthes. Many of his writings help increase scholarly awareness in this direction. In his writings in 1964 Barthes declared that "semiology aims to take in any system of signs, whatever their substance and limits, images, gestures, musical sounds, objects and the complex associations of all of these which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification" (Barthes 1967, 9). In

Britain the adoption of semiotics was influenced by the work of the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. Although semiotics may currently be less central within the domain of cultural and media studies it still remains essential for anyone in the field to understand it.

Hinduism is rich in symbolism. Because Hindus are basically a religious society and its symbols arise out of and about Hinduism. Most Hindus consider that religious symbols embody the divine, and are in themselves sacred. Most important symbols of Hindus are: Om, Swastik, Cow, Lotus, Conch-shells, Shiv Ling and Trishool, Lamp and of course, there are so many Yantras for Prayers.

In Hindi and other language cinema of India the semiotics are not isolated metaphors, they are part of the larger spectrum around which the Indian culture is entangled. They are part of the diegetic content of the film. They offer an added meaning to the existing understanding of a character in a given context of the film. In Indian cinema they are borrowed from the typical descriptions seen in the Indian epics, religious and literary texts.

Relationship between politics and cinema has existed for as long as there has been cinema. It is the film scholars like Ashish Vithal Rajadhyaksha and Paul Willemen who have expanded these studies by 'interpreting' Hindi cinema as 'Bollywood'. "Mythology (West cannot but call Hindu scriptures mythology because it just doesn't know how to believe them!), music, songs and dances", believe Erik Barnouw and S Krishnaswamy,"have always been a part of the everyday life of Indians. They provide the needed catalyst to the very diverse audiences speaking in different languages" Almost every Indian film, with the exception of a few offers three to four songs in films and these generally, "became central to the Indian cinema tradition" (Yves Thoraval). The film scholars have failed to establish the 'Rasa' and 'Bhava' in the Indian films and have not treated Indian cinema drawn from its ancient culture and traditions-semiotics and phenomenology. They, in fact, subjected the 'tradition' in the Indian classical cinema to the Marxist analysis interpreting the 'tradition' and 'subjectivity' both as the products of colonial rule. This trend has gone against the grain of the Indian

tradition (Natya Shastra) and even the classical cinema. The semiotics in Hindi and other southern languages cinema are not isolated metaphors, they are part of the larger facets of the Indian culture. They are part of the content of the film offering an added meaning to the existing understanding of a scene/character in the given context of the film. In Indian cinema they are borrowed from the typical descriptions in the Indian epics, religious texts and literary texts.

Paul Willemen in his introduction to 'Encyclopaedia of Indian Cinema' argues that "India' is not a fixed entity but a socio-cultural process, a changing and contested set of overlapping frameworks stabilized by governmental institutions, be they the Colonial administration, the Indian government or the various institutions seeking to regulate the interface between culture and economy within specific territorial limits" (Rajadhyaksha and Willemen). This almost means that any effort to interpret Indian cinema from the point of view of tradition and culture encompassing a larger part of the semiology and phenomenology will allow in the creeping in of 'essentialism' that the Marxists or post-critical theorists do not welcome. As we can see a major threat that arose from the Western theorists (and also some Indians) via their interpretations of the Indian cinema is to deny Indian cinema the status of a 'national cinema'.

M Madhava Prasad, an Indian film scholar, from the perspectives of the Western theories has argued that "India, a political unit constituted by the combined imaginations of colonial rulers and nationalists was sometimes seen as representing a broad civilizational unity among a number of national identities." He goes on to say that "On the other hand given the compulsions of the colonial form of the state that was inherited by the nationalists, India itself had to be conceived as a nation, to fall in line with the new global order of nation-states" (M Prasad, 2010, p. 3).

Most of the regions of the country share a common cultural history. Dharm (not translatable as religion) has been its unifying factors and Truth has been a major plank of dealings and practicing of Dharm. Symbol of the Republic of India-four loins mounted

back to back in a circular abacus resting on a bell shaped lotus beneath which is encrypted the motto-Satyamev Jayate (Truth Alone Triumphs). I wonder how the film philosophers who call India just a 'socio cultural economy' and not a nation state would like to fit this into their discourse. Even the definition of Bharat given in our scriptures speaks with example of symbols ("The land from Himalayas above to the Seas in the south is known as Bharat")

Arts of India, like that of any other country, arise from within the society encompassing its symbols and nonverbal representations of its culture. Cinema, over the years, has evolved as an important form of art, therefore, the study for semiology in cinema is important for the study of the aesthetics of film. Because any criticism depends upon knowing what a text means. Unless we understand the code or mode of expression and its meaning we shall be condemned to massive imprecision in film criticism. Also it is important that any definition of art must be made as part of a theory of semiology. Five decades ago the Russian Formalist critics insisted that the task of literary critics is to study not literature but 'literariness'. This is true even today. Sadly the modern thought about the arts is to submerge them in the theories of communication treating works of art like any other text denying them any specific aesthetic qualities by which they can be distinguished.

A break-through in literary theory, however, came with American psychiatrist Edmund Jacobson who insisted that the Poetics was a province of linguistics and that there was in it a poetic function together with an emotive, conative function and so on. The same vision of aesthetics can be found in the Prague school and the Copenhagen school.

The primary purpose of studying of signs and symbols in films is to understand the complexity of the story. The film makers use such symbols to engage the audience's imagination. While the audience is absorbed in viewing the movie the symbols are indirectly/subconsciously speaking to them in a language only they can understand. Symbolism expresses a character's inner thoughts and feelings, emphasizing themes and motifs and create a sense of atmosphere. By incorporating symbolism into their work

screenwriters and filmmakers create more emotionally impactful stories that relate with audiences on a deeper level. There are multiple ways in which symbolism can be used in cinema-through the use of objects, characters, colours, music and even the plot elements.

Certain objects can serve as powerful symbols in film which can help represent complex ideas and emotions. Look at the movie *Parasite* (2019) the Kim family receives a gift that initially symbolizes their hope for wealth and prosperity. However, as the story unfolds, and the family's fortunes take a down turn and the same stone comes to symbolize their desperation and the destructive consequences of their greed. Disney movies have always used deep meaning symbols. *Snow White And The Seven Dwarfs* (1937) shows Snow White's appearance white as snow, blood red lips and black hair signifying innocence, life, and death-in that order. *Sleeping Beauty* (2011), a damsel in distress, is a classic character/theme in literature. One of the symbols used in this is a spinning wheel. In a Hindi movie *Mother India* (1957) a character makes fun of the *Topi* (cap) of a money lender. *Topi* in Indian society is considered as a symbol of pride and respect. In another Hindi movie *Deewar* (1975) the protagonist wears a badge with numbers 786 written on it. 786 is symbol considered auspicious by some and more especially by the Mohamedans. This badge is shown to save him every time but once when he loses it he is caught by the police. In Satyajit Ray's Bengali movie *Pather Panchali* (1955) a lonely/abandoned house is denoted by showing a snake crawling around there. Tamil movie Roja (1992) stands as a good symbolic representation of nature. The heroine of the movie, *Roja,* is shown as a women having faith in God. A God who is near the falls where she grew up. While praying she is always shown against that background symbolizing that she indirectly worships the water from the falls-denoting that the water being the essential source for all beings in the world is God.

If the signs in cinema have to have any meaning then there needs to be an audience. Audience that is aware of such signs and images and understands them. In film it's the relationship between

the image and the person viewing it that gives the "symbol" its power.

Symbolism in cinema can be via colours, postures and gestures of the characters (even animals in animation), via editing patterns, via lighting of the shot, via placement of actors and even via the music-background and otherwise. Anything in the frame can be a symbol denoting something to the audiences- even a prop.

In order to create a convincing character it is important to show the audiences with its sociology, psychology, and physiology. This sociology and psychology, along with the physiology, have to be subtly portrayed visually by the physical movements, gestures/ postures and the dialogue the character displays. The physical actions and the dialogue of the character change as he or she goes through the actions in the movie. Every shot of the film counts in order to accomplish the action and progress the story. The dialogue must also agree with the physical movements. The dialogue cannot be a ranting and shouting while the character is standing calmly just looking out of the window.

In *Midnight Cowboy* (1969) the seedy character of Ratso Rizzo (Dustin Hoffman) walks with a limp because his one foot is short and bent, he looks dirty and poor, Joe Buck (Jon Voight) is normal but both are poor, looking for happiness that eludes them. The performances are perfect. The world of people without hope and esteem is shown terribly real. The portrayal is so real that it even 'smells' that way.

In *One Flew Over the Cuckoo's Nest* (1975)the rebel, Randle McMurphy (Jack Nicholson) portrayed as a bad boy with charm, confidence, and disregard for the rules all depicting him as a natural leader. He is shown as a free-spirited rebellion sent to the hospital from a prison. The film is remembered as a comedy about the revolt led by McMurphy but New York Film critic Pauline Kael observed "contained the prophetic essence of the whole Vietnam period of revolutionary politics going psychedelic." The film is not about insanity, it is about a free spirit in a closed system.

Hindi film *Pan Singh Tomar* (2012) is based on a real life character played by Irrfan Khan. Pan Singh, an athlete, served the

army and retired to a peaceful life. He was a simple honest emotional Indian man who, due to the circumstances, turns into a dacoit. The character played is symbolic of an ordinary man's plight against land grabbers, authorities and the establishment.

Teesri Qasam (1966) another Hindi film deals with a character that is enamoured by a actress/dancer and how his dreams are shattered. Very symbolic of a simple man's pure love and how it doesn't work in this world.

Music in films is also important for bringing out the feelings and motivations of the characters. Leitmotifs are recurring musical phrases that appear right through a film, associated with a particular character, place, theme or situation.

Music in cinema does quite a few things: it establishes settings, creates atmosphere, grabs our attention to elements and it also gives meaning to a character's actions and translates their thoughts. It also works the other way around. If the music affects how we see things, the visuals can also determine how we hear the music. An American film editor/director/sound designer Walter Scott Murch describes what he calls conceptual resonance between image and sound, where the sound makes us see the image differently. This new image then makes us hear the sound differently, which in turn, naturally, makes us see something else in the image and so on. Of course, the attention of the audience is on the visuals but we tend to interpret the events on the film like we actually 'hear/see' it.

Johnny Wingstedt of Royal College of Music, Stockholm, Sweden suggests a categorization of musical narrative functions such as they appear in film:

a. The Emotive Function that is music's ability to communicate emotive qualities

b. The Informative Function where music communicates information.

c. The Descriptive Function where the music is actively describing something.

d. The Guiding Function aiming to 'direct' the eye, thought and mind.

Of course, all this makes meaning only when the context is

clear. But from a semiotic point of view it is not possible to think about music, says American song writer/singer David Cook, without a social, cultural and situational setting including also the multimodal interplay involved in any musical performance-whether live or recorded. The interplay of the music, visuals, dialogue and sound effects etc, provide conditions for the music to actively contribute to the narrative. Filmic narrative relies on socially and culturally established conventions which is clear and 'readable' to members of that culture.

An important part of cinema is photography and each frame is composed and lit according to what the director wishes to convey to the audiences. There are shadows in the frame that belong to the category of semiotics rather than natural signs and they are always intentional like everything a painter decides to include in a picture. In early pioneering days when low sensitivity stock allowed filming only in full day light then the camera caught the picture along with natural shadows in the frame. Those non semiotic shadows were not consequential but by the late 1920s German expressionist films (e.g.*Cabinet of Dr Calligary*) the shadows and other light effects became fully intentional. Fritz Lang's two part epic *Die Nibelungen* (1924) provides a perfect example of contrast between light and shadows to separate good guys from the bad. Over the years, intentional shadows, darkness here and there and atmospheric lighting as part of visual semiotics has entered cinema as new aesthetic and dramatic choice.

It was around the 1960s that the Feminist, Marxist and the auteur theories proliferated. Criticism grew. Structuralists and semiotic theories found an easy reception amid this theoretical abundance. By the '70s came the "first semiotics" which dominated the field. It was based on the principles of structural linguistics, which was developed by a Swiss scholar Ferdinand de Saussure. Its pretence to science and other fields as literature and cultural anthropology, its cultural approach, and its emphasis on system, structure and codes seemed eminently suited to address quite a few of the problems with classical film theory. However, the attempt to develop a semiotics of the cinema based on the principles of

Saussure and Christian Metzmet with immediate critical attack. In its adherence to the principles of structural linguistics and in its idea of filmic denotation and in its inability to deal with ideology, Metz's film semiotics: The Cinema: Language Or Language System?was considered ill conceived. In 1977, Metz published Le Signifiant Imaginaire a work with the concepts of neo-Freudianism and the French psychoanalyst Jacques Lacan what may be called the "second semiotics," in which subject positioning and ideology became the prevailing concern but the linguistic notions took a back seat to Althusserian Marxism,

Metz in his Film Language (1968) argued that the cinema is a structure like any language. Metz made the distinction between "langue," a language system, and "language," a defined system of understandable conventions. Film, Metz says, cannot be regarded as comprising a "langue," in the sense of having a strict grammar and syntax equivalent to any written or spoken word. In fact film's basic unit, which Metz argues is the shot which is neither symbolic nor arbitrary but iconic and, therefore, it is laden with specific meaning. Metz suggests that film is a language in which each shot used in a sequence/series works like a unit in a linguistic statement known as the "grande syntagmatique". Metz opines that the individual cinematic texts construct their own meaning systems instead of sharing a unified grammar.

Signs are interpreted in many ways and have different representations in different cultures. Filmmakers use film techniques to bring out this representation. It may be via the costumes, the settings, the story, the colours or/and actor movement etc. These represent society and a relay of message. A location or setting might represent a certain part of society or a certain religion and so on. All this depends on the filmmaker's intention.

It is the contributions from the production designers, the director, cinematographer, art director, hair/makeup artists etc that bring about the hidden messages into films using film tools as mise-en-scene or the setting of the story. Mise-en-scene, a French connotation, is a way of saying everything the audience gets to see within the frame. With proper use of filmmaking tools directors

are able to create worlds that are visually interesting and which are meant to reflect a society and its era. A film that can be cited as an example here is *The Grand Budapest Hotel* (2014). In this film the costumes, the sets, the colour scheme combined with the actors' movements-all together contribute to the making of this film a masterpiece.

Splendour and colour of a number of Indian festivals-national and regional-greet its citizens throughout the year. Each festival is celebrated with fervour and gaiety. Irrespective of regional differences these festivals are associated with nature that subsume worshipping of nature in its original and pure form. Rice harvesting festival for example termed as Makar Sankranti' celebrated as Lohri in Punjab and Haryana, Uttarayan in Gujarat, Suggi Habba in Karnataka, Bhogali Bihu in Assam and Shishur Saenkraat in Kashmir. Nature, in a broader sense, subsumes animals, trees, plants, flowers, garlands, feminism and sexualities and so on. All this reflects in the cinema of the regions-whether in the form of its environment or costumes or songs or in their dance forms, the lights, costumes used along with the colour of dresses worn, nature of their fabric used. All will have their own semiotic significance based on their relevance to the phenomenon of the festival, of course, depending on the description and prescription of rituals observed.

With so many specific dress codes for singing, dancing and rejoicing during occasion of marriages and other functions Indian life manifests multiple facets that are distinctly different from the western societies. A sizeable majority of Indians believe in God and also believe that God is manifest in everything. Indian popular cinema, in the light of the above facts, must be viewed/read as evidence of unbroken continuity of Indian culture and its tenacity in the face of the assault of modernity. Regarding the importance of 'de-Westernizing media research', MacArthur Foundation Genius Grant winner Nanfu Wang writes: In film and area studies, and to a large extent, in cultural studies, indigenization is considered a concern that, after some twenty years of debate on cross-cultural reading, has been worked through.

One might find films in following broad and general categories:

a. On Religious And Philosophical Themes
b. On Humanistic Themes
c. On Biographical Themes,
d. On Feminist Theme
e. On Marxist Theme
f. On Romantic theme.

All the above categories can be found to have arisen from the social institutions such as family, temple, educational institutions and socio-economic and political conditions of life and their interactions. Films show immense evidence that they subsume not only phenomenological and semiotic shots but also offer innovations in film making.

Telugu cinema in India is replete with numerous semiotic shots in every facet of life. Even an ordinary illiterate citizen could easily deconstruct them. These are in keeping with the traditions of semiotics as metaphors. Vedantam Raghavaiah produced *Devdasu* (1953) in Telugu and Tamil languages which was remade many times in other languages India. *Murthy and Meitei* (2016) had shown that Telugu/Tamil remakes were more semiotic in their frames of composition through the embedded binary oppositions. According to them the Hindi film *Devdas* (1955) of Bimal Roy also has a few binary oppositions but more metaphors. It seems that the general rule in the Indian philosophy and aesthetics is that more binary oppositions, the greater the philosophical depth. Both Raghavaiah and Bimal Roy adopt the technique of 'dissolves' to indicate the time lapse and moving down the memory lane, from past to present and vice-versa which synchronized the storyline time with filmline time without mellowing down the emotional building. Films such as *Mooga Manasulu* (1962) and *Baahubali-1 & 2* (2015, 2017) have manifested how semiotics has become inseparable of film making in classical Telugu cinema. The study has demonstrated how 'silhouettes' has been an important metaphor for various human expressions besides being an aesthetic form in film making.

An important function of theatrical theory or semiotics is to distinguish various components of the scenic action. A film historian

and an acclaimed writer of The Semiology Of The Art Of The Spectacle Tadeusz Kowzanhas defined 13 components and as per him each of them is a separate sign system. These are word, tone, mime, gesture, movement, make-up, hair-style, costume, accessory, decor, lighting, music, and sound effects. These components operate as subsystems in the total sign system of the performance.

Semiotics can question, analyse and reveal processes of filmic signification. There are plenty of semiotic studies that are concerned with film themes or film plots and the filmic language requires a deeper understanding of its sign-processes. After Christian Metz and the structuralism, or at least after Gilles Deleuze's adaptation of Peircean semiotics to cinematic images, filmic semiotics certainly cannot remain a neglected field. In fact the semioticians consistently continue to analyse the phenomenological power of filmic language. It is the semiotician's task to reveal the psychology and pedagogics of filmic sign-processes.

18.
Sociology of Artificial Intelligence

(Fritz Lang and his film Metropolis. American New Media scholar Richard Grusin. AI mechanisms. Hubert Dreyfus, Ernest Cline, Stephen Hawking, Kang Zhao and Michael Lash. Technology transforming the film industry.)

It was in December 2022 that 28 Squared Studios and Moon Ventures released *The Safe Zone*, a movie written and directed by AI. It talks of the future where the AI has taken over the world. Its main characters Emily, Jake and Lucy, the siblings have to make a decision as to who gets to the 'Safe Zone" and who are the two left behind to live in the world controlled by the AI.

Sunspring a short film about three people in a love triangle who live in the future probably a space station. It is on the lines of a typical sci-fi B-movie but Sunspring isn't a typical Hollywood product-it is written entirely by AI. It was authored by Long Short-Term Memory, LSTM for short. The AI named itself Benjamin. Benjamin was fed with dozens of sci-fi screenplays available online-mostly of the movies from the 1980s and 90s. For some this might sound fantastic. Not really! Because the reality is that the AI has been integrated in many aspects of the filmmaking in efforts to predict the success of movies. AI has been in use in writing scripts, designing graphics, selecting the cast and even promoting the film projects.

Actually the Robots and other artificially intelligent (AI) mechanisms are a common plot device or even main character in our movies today but what we forget is that they have been there

since the early days when cinema was in its infancy-right from 1907 (it was Frank Baum who created an entirely mechanical character called 'Tik-Tok' in his 1907 book 'Ozma Of Oz')

It was in the year 1926 that a character Maschinenmensch (German for "machine-man" or "robot") was introduced on screen by the director Fritz Lang in the film *Metropolis*. This fictional robotic character was created to show the human insecurity about the mechanical world in future. But it also witnessed one of the first human-machine merger. Movies like *Metropolis* (1926), 2001: *A Space Odyssey* (1968), *Demon Seed* (1977), *Making Mr Right* (1987) and *Virtuosity* (1997) have AI-based agents as central characters, interacting with humans in almost the same way as humans.

The movie *Blade Runner* (1982) shows synthetic humans known as replicants who have been bio-engineered by the powerful Tyrell Corporation. They are to work on space colonies to seek revenge from their 'makers'. They are conscious about their mortality and at the end of the film, character Roy Batty saves the protagonist Deckard, and before killing himself he says how his 'memories will be lost in time, like tears in rain'! Thus bringing Roy Batty closer to humanity, and closer, perhaps, also to be possessing a soul.

The question is what does it mean to be human? American New Media scholar Richard Grusin writes in The Non-human Turn (2015) that "we have never been human but that the human has always coevolved, coexisted, or collaborated with the nonhuman and that the human is characterized precisely by this in-distinction from the nonhuman" (Grusin, 2015). Whether successfully or not they explore the nature of AI agents and the consequences of the integration of the AI agents into human society.

General understanding of AI mechanisms is that they are all variants of logical reasoning and include a variety of pattern matching systems and logic. Current computers are generally based on logical mechanisms. So some might argue that they can never be intelligent and can never act like humans because humans never act so perfectly logically!

Chess and mathematics are the two domains where "exact"

reasoning skills are taken to the limits, but that's where the computers have strengths. When playing chess, we can recognize the essential details of a situation and its similarity to previous known situations and also know various strategies about what might work. We, as humans, are capable of making mistakes whereby leading to new discoveries that a more formally correct machine might not make. So the human and AI reasoning mechanisms are quite different and, therefore, the consequences of that reasoning will be different. Actually there is nothing special about how an AI agent contributes to a movie. The plots and characters developed by the AI are hardly different than any mainstream movie.

To make these characters realistic one not only needs to make them realistic in their physical appearances but also build them with increased strength and of sharp abilities of mind reading. Their reasoning power has to be kept extraordinary and much faster than any human. Above all they have to be believable.

AI in the Oxford Dictionary is defined as "The theory and development of computer systems able to perform tasks normally requiring human intelligence, such as visual perception, speech recognition, decision-making, and translation between languages."

AI's history can be traced back to a test by Code-Breaking British mathematician Alan Turing designed to see whether a machine can think like a man and that is it capable of building computers that can imitate humans to an extent where it becomes difficult to know the difference between a human and a machine.

However, according to an American philosopher Hubert Dreyfus there is a false assumption behind thinking that the AI can have the brain analogous to a computer and our mind to a computer software. According to Dreyfus it takes years for our brain to create a sensory framework around it with a complex nervous system instead of merely a data storage device. But in the movies the AI creates such complex representations that they are given a perceptive mind and response like humans, they are seen as an extension of humans.

In Stanley Kubrick's 2001: A Space Odyssey (1962), scientist Dr. David "Dave" Bowman longs for love and care from his foster

mother. While HAL's (controller of operations) portrayal as an evil computer program can be rooted back to the machine-man of *Metropolis*. At the end of the film David's innocent and human portrayal leaves audience in tears.

A lot of the Artificial Intelligence authors, e.g., Ernest Cline (Ready Player One) speak about the possibility of transcending one's mind into a virtual body in a virtual space in digital world directing towards the promise that intelligent machines will make our lives better not only for short term but also in the long term in order to remain a viable life-form. "The world of the future is to be one that of a transcendent digital world; mere human beings will not fit in. "(Geraci Siculo is a commune in the Metropolitan City of Palermo in Sicily).

Motion pictures began and developed as a result of human quest and passion. Although filmmakers made use of technology but filmmaking did not develop because of or via technology. Today technology has made massive advancements in the field of movie making. The film directors of today are tech savvy who can move the tools or sometimes discover new ones. Devices for the filmmaking are getting smaller, powerful, and affordable due to new technologies. Smartphones with features like 360° view angle, powerful camera lens, and crisp recording quality can also make movies. All such inventions are encouraging the industry to modify and accept new methods to create movies and project high quality content.

AI has not only brought to life the vision and its creative interpretation of the filmmaker but has also offered the overall quality of visuals enhanced significantly beyond what was thought achievable with traditional film production methods. Artificial Intelligence has enabled filmmakers to create complex imaginary worlds and visuals that they could never even dream of creating before. They no longer need to rely solely on their own thus far available resources to achieve a desired level of realism. De-aging actors, creating personas that appear lifelike but do not exist in real life, implementing deep fake technologies or even adjusting mouth movements to make actors look like speaking some other

language are all possibilities with the AI. Instead of traditional methods of filmmaking which require a lot of time and money (with multiple takes and manual editing) AI has led to increased efficiency, streamlining post-production, helping to save time and costs.

Tools like 'facial recognition' allow for an accurate retouching of shots and automatic colour correction thus eliminating the manual work. AI can help create props and backgrounds from scratch, significantly reducing production time and costs. In addition to creating realistic visuals AI is now being used for tasks such as writing stories and developing screenplays and predicting audiences' preferences in addition to rendering help in budgeting, scheduling, and archiving the movie thereby giving filmmakers more control over the content and the production process. AI is becoming increasingly integrated into the process of film making.

Following are a few of the Hollywood movies with AI that the readers might recall:

Finch, The 100, Blade Runner 2049, Westworld, Wall-e, Superintelligence, Ex-mechina And *Black Mirror.*

Indian cinema-like in other fields-is not too far behind in using Data Analytics and Artificial Intelligence. First time AI represented itself in the Indian cinema was in the movie *Enthiranor Robot* (2010) (and then followed *Anukul, Android Kunjapan*, and *OK Computer*) Enthiran or Robot gained fame and was a blockbuster. The reasons was that both the protagonist and antagonist (a humanoid) were supported by Tamil superstar Rajinikanth. Apart from Rajinikanth, it had Aishwarya Rai playing the role of the protagonist's girlfriend. With the right blend of action, comedy, special effects and the robot changing shapes, fighting with helicopters made the viewer experience the hyper-reality.

Seven years after Robot, another film which used AI was a short film Anukul based on a story by Satyajit Ray. It featured Saurabh Shukla-a school teacher who lives alone and gets an Android robot named Anukul to take care of his daily chores. The film portrayed problem of the changing nature of work when intelligent machines displace human labour through the character

of one Ratan. His frustration towards Anukul when he first meets him is clear. Movie opens up the doors for viewers to contemplate the ethical and decision-making side of the AI. The climax observes the machine kill Ratan with an electric shock. The movie urges one to ponder over the possibilities of AI's coexistence with the humans.

A Malayalam flick *Android Kunjapan* version 5.25 (2019) which starts with a quote from scientist Stephen Hawking, "Artificial Intelligence will destroy human civilisation," thereby asking the question: 'How much technology is enough technology?' The protagonist in the film is an engineer -Subramaniam who with his father Bhaskaran in the village. Subramaniam gets a job offer in Russia and moves there. His father is left alone in the village. Subramaniam gets a robot to take care of his father from Russia. Initially Bhaskaran is reluctant to adapt with the robot. But eventually, he gets so immersed into the machine that he starts treating it like his own son and even gets its horoscope checked! The movie captures the ability of machines to adapt as per human requirements and understanding their desires, emotions, and behaviour. Maybe we all exist as trans-individuals in the multitude that we share with our surroundings. This trans-individual nature of humans generally tends to restricts us to our biases,preferences, and emotions. On the other hand, the machine tends to be one with the person, matches the wavelength of the multitude within which that person exists.

Infinite Analytics, a startup company promoted and backed by industrialist Ratan Tata has opened their AI 'segment' known as 'ian' (Infinite Analytics Nucleus). The very first project that the company worked on was the movie *Shaadi Mein Zaroor Aana* (2017). The film used Analytics and AI to 'pull audiences' for the film. Akash Bhatia, Co-Founder of Infinite Analytics (in an interview) talked about how were they able to pull the niche audience for the film, "Shaadi Mein Zaroor Aana has certain peculiarities about the movie. For example, there is a certain kind of clothing mentioned in the movie. Our platform is able to pick up (via social media) what kind of audience would like that kind of

clothing that colour, down to that minute detail." The Data Analytics and Artificial Intelligence technology have made their entry into the Indian cinema and they are sure to play a bigger role in the filmmaking process in the future.

AI in movie making might sound futuristic, but aren't we already there! Most of the outperforming movies that come under the visual effects category are using machine learning and AI. It is no wonder if the movie you are watching is written by AI, with performance by robots, and animation rendered by a deep learning algorithm. But why, some might ask, do we need artificial intelligence in filmmaking? The answer is the fast-moving world where everything is being relied on technology. Integrating artificial intelligence in film production will not only ease almost every task it will create movies faster and generate more income.

AI can improve the accuracy and efficiency of casting decisions. AI can analyze a vast amount of data to predict which actors are most likely to be successful in the desired role. Casting directors can thus make more informed decisions and save time and resources. Enhancing the visual effects (VFX) in films is another aspect the AI helps in. Making it easier and faster to add VFX elements thereby saving time and money for VFX studios and enhancing the overall quality of the film.

AI has changed the way filmmakers create content and market their movies, allowing them to reach a much wider audience than ever before.

Let's see how the AI is used in filmmaking. Let's begin by story development.

Story developers can use sophisticated story generator algorithms (SGAs) that can convert written prompts into longer stories or at least suggest the next few sentences. It is up to the user to decide how detailed their input he requires. He can then generate ideas of his own. Some of the best known AI story idea generators in the market are:

1. SaaS Book AI Writer: With this creators can customize its output by using specific keywords. One has three options here: conservative, balanced and inventive which dictate the direction

and the tone of the story. For example (these examples are indicative and neither authentic nor accurate)

Input Prompt: He looked around the big city, bewildered, mesmerized and confused.

Output Generated: He saw a crowded shop surrounded by people, a car speeding fast and crushing a child in its rush. He ran.

2. Deep Story: This automatically creates engaging screenplay-like content. Just select a scene from the list of sample scenes given, or, if you like, enter your own custom scene. It replicates the writing process by producing different types of screenplays including action, dialogue, character notes, and so on. It can read contextual clues and helps writers complete a scene. It can do script formatting. One can export and save the scripts they thus create in a personal portfolio. For example (these examples are indicative and neither authentic nor accurate)

Input Prompt : He looked around the big city, bewildered, mesmerized and confused.

Output Prompt: He saw a huge procession coming from the other side with placards in their hands and tape on their mouths.

3. Talk To Transformer: It is generally called a modern neural network.One can select a sample prompt, or write their own custom prompt and describe the theme. For example (these examples are indicative and neither authentic nor accurate)

Input Prompt: He looked around the big city, bewildered, mesmerized and confused.

Output Prompt: "Hey, what are you doing here?" a passerby asks.

"I am looking for my brother, who got lost here three years ago." He says.

The passer-by laughs and says "As if you are the only one. I have lost my entire family here."

"Oh!"

"Get Out…They are killers here." The passer-by says.

There may be many other AI software and many more might come in future. They leverage machine learning and advanced technologies to solve creative blocks.

Fiction writers know that coming up with new storylines or fresh and interesting ideas can be tough that's where the AI comes in handy! These tools can help brainstorm new ideas/plots and storylines and can help one write even the complete story! AI story generators can help one create engaging plots, characters and help ensure including all the essential story elements! As the time goes by AI writing tools for fiction authors are becoming more and more popular. Some of the best known story generating AI tools available today are:

1. Jasper AI: It is a fiction and non-fiction generator. It is useful for writers who wish an AI story generator that constantly learns and improves through AI machine-learning technology.

2. Sudo Write: It offers helpful keywords, synonyms, and other writing tips for any storyteller looking to make writing faster and easier. It is powered by variants of the chatGPT algorithm it offers automated keyword suggestions. With this the authors can create stories tailored to their intended audiences.

3. Rytr: It is based on a neutral network trained on over 500,000 stories so it can help come up with unique ideas and storylines. Also it is constantly 'learning' so it gets better at generating new ideas. Rytr is programmed to generate multiple versions of a story, so one can pick and choose as per liking. It also has a built-in plagiarism checker.

4. Writesonic: This AI story generator uses advanced algorithms to generate creative content for various types of stories from blogs to short stories.

5. Canva Magic Write: This could beideal for social media managers and copywriters looking to create engaging posts or content quickly and easily.

6. NovelAI: It provides help with story plots and characters and can even help one write stories in the style of one's favourite author! This offers a wide variety of genres to choose from, so one can find the right one for one's story.

7. AI Dungeon: One can type a word as prompt it can generate a story based on that prompt. The story can go in any desired direction and there's no limit to what one can create with this.

In addition to these there are also a few other story generating AI softwares like: Shortly AI, ClosersCopy, Story Lab,

Bonus Idea: Narrative Device AI and may be more could be in the pipeline.

AI story generating tools could be great for helping fiction writers with new and interesting story plots and with engaging stories. Although AI can make the process faster and easier but surely it takes a lot of human input to create a good story.

While a lot of attention has been focused on how AI helps filmmakers in improving their scripts and choosing the right type of actors there are a range of other tools that the AI can be made use of in film production. One important thing is Automated Production Scheduling.

Prior to getting to the actual production stage all production companies need to create a schedule incorporating various locations, actors with required kind of shots etc. This needs to be done into one practical timeframe. Such a scheduling is both time-consuming and complex requiring an enormous drain on the human resources, often pulling members of the creative team away from their responsibilities. If the planners get it wrong it can make production scheduling a headache even for the most experienced scheduling professionals. AI-assisted movie making systems come with natural language processing systems which allow the AI to 'understand' text and interpret the script. They use the annotated data to break down the script into a range of different categories including genre, character traits and plot progression and so on. For example if in a film there are three exterior shots-one in the morning fog, second on a hot afternoon and the third one in the dead of the night. The system would use weather and geographical data to link the nearest locations in the timeframe and would also take many other considerations before creating a plan. It would also consider production budget and the number of other shots required for the rest of the film which can be a boon for small budget productions. In addition to the production scheduling the AI can also assist in the following:

1. Generating storyboards and hotlists on the basis of the

uploaded script. Visualization tools like the charts and graphs make them clear and easy to interpret.

2. Scene-by-scene automated budget breakdown which allows producers to get an accurate understanding of how to budget each scene including transportation costs from location to location.

3. Allowing producers to optimize their shooting schedules around locations and helping them make changes based on more accurate short-range data such as weather conditions.

4. Helping to reduce the time spent doing menial tasks such as trying to interpret data.

Film Production Design is another very important area of film making. It is a very creative and a very specialized field of work. The coinage 'Production Design', however, is relatively a new. We have known the craft as Art Direction for many decades. It is a very specialized field and relies heavily on the ability to respond to visual cues. AI can serve as a tool to finding inspiration. AI has the capability of filling in visual gaps, assembling and reordering pixels to create new images-a kind of new art form. However, the views of the professionals in this field are varied and diverse. Some like Sara Millan, a Production Designer opines that the "creative power comes from adding intention, meaning and emotional depth" into the work while Production Designer Anu Schwartz feels that "The first step to harnessing AI is to recognize it as a tool, like any other tool we use to create our work." (Ref. production designers collective.org). I wonder what our own Indian Art Directors like Sudhendu Roy (ace art director of classics like *Sujata, Madhumati* and *Chandni* etc) would have thought of AI support if he, and others like him, were alive today!

Under present times, AI for the Designers in India means ensuring deliverables in much lesser time. It can assist design teams by reducing the lead times and expand their creative discovery by analysing insights from hundreds of images using computer vision. Even the film Costume Designers can easily find how they can integrate trending colours, key patterns, styles, historicity, ethnicity etc. according to the milieu of the movie thereby reducing time-consuming manual process and finding access to a much wider

source than ever before.

In the domain of the film Editing AI movie editors can be used to create trailers and also for editing full length movies. The AI algorithm can, via facial recognition, determine the main characters and scenes involving the basic plotline. AI can identify high-action and emotional scenes in a movie and bring them up to help editors make engrossing trailers. IBM Watson program, for example was used to create a trailer for the science fiction film *Morgan* (2016).

Many moviegoers and film makers have, for some time, wondered whether the AI could be creating full feature films! Eventually giving moviegoers the chance to create different movies on the spot-using it to engineer storytelling. With AI one can create a constantly evolving story, a game or a TV series. Some who doubt whether AI can direct a movie should have been at the Venice Film Festival watching a behind-the-scenes short film *Campari Red Diaries: Fellini Forward!* The film was also shown at the NY festival.

Fellini Forward is about whether AI can be trained to not only just imitate Fellini's oeuvre, but extend it into new and beyond his original work. The film is set in Rome and explores Fellini's life, dreams and his work -all as if Fellini's is 'there' himself! There is also an accompanying documentary with it that gives the backstory on how the AI 'learned' to direct it. Although the credits for direction have been given to three humans-Zackary Canepari and Drea Cooper and Maximilian Niemann the post-human creative force for this movie is AI-masterminded by innovation production studio UNIT9. "We used AI algorithms on a selection of Fellini's past movies and scripts in order to extract a rich data set and establish patterns that could ascertain Fellini's signature creative decisions," says Marc D'Souza, Production Director of UNIT9. "Natural language processing, computer vision, and image processing were used in order to extract the data. Shot type, scene cuts, camera movement, objects per frame, facial emotion and action/dialogue syntax and structure were all analyzed, as well as scenes and locations." (Ref. https://www.pcmag.com/news/can-ai-

direct-movies-this-one-just-did) The production team was guided by Fellini's niece-Francesca Fabbri Fellini- who is also the founder of Fellini Magazine which protects Fellini's legacy for future generations. But how did the production team teach the AI to direct the film?

"AI had two main roles within the process," Marc D'Souza says. "The first was to analyze Fellini's past movies and scripts to extract what makes them Felliniesque. The second was to then use this data to generate suggestions for the creation of this new short film infused with the flavor of Fellini. Millions of frames were investigated. For instance, to study the camera movement, just one element of many, we analyzed nearly 3 million frames and spent nearly 260 hours on extracting the data."

Since the movie *The Jazz Singer* (1927) the music (and spoken word/dialogue) has been an extremely important part of cinema. Music is used to create atmosphere, enhance on-screen action/ emotion and create some iconic themes (and songs in Indian films) that audience remembers even after decades. Film director and composer-together-discuss ideas for a film's soundtrack. The music is then recorded and added to the film. For music composition the AI tools are already a reality. AI can develop music patterns via analyzing data from different compositions that best adapt to the movie environment depending on the genre and the situations in the movie. Many tech companies take up Artificial Intelligence technologies and develop systems that learn various music styles from a large database of compositions and create new music. The Japanese giant Sony, for example, used an AI program called Flow Machines to create an AI song in the style of the Beatles. Some might have a little bit of scepticism around AI-generated music but the fact is that the AI can support humans in creating original compositions and it can create 'pieces' which can be used in different movie scenarios. One of the advantages of AI in film music scoring is its ability to analyze vast amounts of data available and generate unique musical ideas that a human composer could have never been able to do otherwise. The process helps composers overcome creative blocks and generate fresh ideas quickly. AI can also help

composers to adapt to the changing demands of the film industry, where deadlines are often tight and budgets limited. Today there are various AI softwares available to film composers. Artificial Intelligence Virtual Artist(AIVA) is one of those platforms that uses deep learning algorithms to create original compositions based on the composer's specifications. It allows one to select the style and tempo one wants to use. AIVA will generate a unique piece of music that fits those criteria. Amper Music is another which uses AI to generate music for video content, cinema movies and advertising commercials. The software allows the user to select a mood and style, and the Amper would create a custom piece that would fit those criteria.

Till a few years ago a good cinematographer was judged by his talent of how he could bring out the hues and tones in the picture he is shooting-the greens of the leaves and the pink of the roses and their separation and so on. Then of course, finally the colour was corrected/graded in the film processing laboratory and that's why the colour consultant/lab technician (along with the cinematographer) played an important role. Then with times came the machines which can colour correct if the shot requires colour enhancement or correction or giving different colour tones to different parts of the shot/scene. Colour correction or colour grading refers to the manipulation of the images in order to create consistent/ desired colour tones throughout the film. Many filmmakers use a colour palette as part of their overall production design. With AI one can automatically detect different items in the picture and allow easy adjustment to each item's hue, brightness and saturation to get that required shade. Colour grading is essential to create professional images. AI is assisting the colour grading process and delivering more consistent results and much faster.

No one can deny that the integration of artificial intelligence in film making has been a game-changer. AI technology has been used to automate certain processes and improve the overall quality of cinema and the VFX (Visual Effects) is one important aspect of that. AI technology helps streamline VFX company's workflows, reduce the time required to complete tasks while increasing

efficiency. AI-powered software can be used to automate tasks such as Rotoscoping (process of creating animated sequences via tracing over live-action footage frame by frame. It can create life-like characters who can move like real people), Motion Tracking (process of recording the movement of objects or people) and compositing (process of picking several visual elements from different sources and combining them into a single video stream) which can save time and reduce the workload of VFX artists. While AI can help automate processes, the general view is that, it lacks the personal (read human) touch and which can be difficult to replicate with AI.

If the AI, as we are seeing above, can do almost everything in the domain of making movies can it also 'produce' movies? Well, the beginning has been made! AI created a science fiction movie *Zone Out* all in 48 hours. This five-minute film was written, performed, directed, scored and edited entirely by an AI programme named Benjamin. It's an impressive and challenging experience and a step in the direction of automating movie creation with the intelligent use of AI technology. Zone Out was the brainchild of director Oscar Sharp and a creative technologist Ross Goodwin. The duo had previously used Benjamin to make another short film, *Sunspring* where they had used real actors but this time they decided to let Benjamin do just about everything-script to everything else!

AI, in addition to the production process, is also transforming the way the movies are distributed. With rise in streaming platforms like Netflix, Amazon Prime and so on the AI is playing a significant role in using algorithms to analyze user data recommending content that is tailored to individual tastes. This personalized distribution of content has proved to be highly effective because the viewers, this way, are not only kept engaged but also are encouraged to consume more content. This AI-driven data also helps studios and distributors identify viewer's behavioural patterns and trends enabling them to make more informed decisions about the type of films they should produce and market.

Film studios have been using AI for effective advertising and promotion of cinema films and video series by analyzing factors

like audience base, popularity of actors and so on. Film studios plan their campaigns according to locations where they expect the highest interest among the audience. 20th Century Fox, for example, successfully developed a promotional video *Merlin* (2008-12). The studio also used IBM's supercomputer for making the advertising clip for the movie *Morgan* (2016).

Promoting a film is as critical as making the film itself. It is the marketing and promotional strategy that generally determines whether a film succeeds or fails. AI can be used to promote movies to make them box office successes. The hype surrounding the film, the interested viewership and the popularity of actors around the world can all be analyzed using an AI algorithm. AI thus allows special screenings and fan-meets at specific locations to further pique the audience's interest in the film. This allows film studios to sell their films to specific audiences on the basis of their preferences. They can create targeted advertising by using individual's public data from social media sites like Instagram and Facebook. For example, if someone is following a certain actor on social media the production house can create targeted advertisements for him-and like him-to promote their next film with the same actor.

One can write a sellable script, make an interesting film, create fantastic music and can promote it all very well but the most important thing is that the film is liked by the audiences and thereby brings in the (huge) returns. AI is used here as well! AI is used to predict the revenues the movie/video series is likely to earn. Though the predictions may not always prove to be accurate, the AI algorithms are already attracting interest from major film studios. Warner Bros, for example, has turned to Cinelytic AI (a cloud-based,business intelligence platform for the film industry which provides industry data and analytic tools and thereby helps film guys to be better informed about their creative, developmental, casting, marketing, and distribution decisions) to predict the success of its movies and box office returns. Cinelytic isn't the only AI in the business of film. Belgium's Script Book, founded in 2015, can predict a movie's success by just analyzing the script and has been

used by Sony Pictures to analyze its movies. Israeli startup Vault promises that it can predict which demographics will watch their films by tracking how the trailers are received online. Pilot, another company, offers that it can forecast box office revenues up to 18 months before a film's launch with total accuracy. 20th Century Fox integrated the Merlin system that uses machine learning and AI to match movies to particular genres and audiences. It also provides complete demographics for any movie. 20th Century Fox explained that it used AI to detect objects and scenes within a trailer and then predicted which "micro-segment" of an audience would find the film most appealing. Even the established companies are jumping into developing such systems. Predictions made by machines are obvious. After all one doesn't need a sophisticated AI software to tell how a current popular star will improve the chances of the film being a hit. Algorithms are basically conservative. They learn by analyzing what's worked in the past. They cannot account for shift in choices or change in tastes that might happen in future. That is a challenge for the AI industry.

University of Iowa Professor (at Tippie College of Business) Kang Zhao and his colleague Michael Lash have, in one of their research papers, cautioned that these sorts of statistical approaches have their flaws. They explain a more benign example of algorithmic short-sightedness: *Warcraft* is a 2016 action fantasy film based on the MMORPG (Massively Multiplayer Online Role-Playing Games) -world of Warcraft. Such game-to-movie adaptations are not very common and, according to Zhao it's difficult to predict how such a film would perform. The film indeed did badly in the US, however, it was a huge hit in China, becoming the highest grossing foreign language film in that country's history. Zhao says via AI one is "capturing only what can be captured by data."

The point is if these AI softwares are so useful why are most of the people not using these? Answer comes from Michiel Ruelens (Scriptbook) of Bosch Center for Artificial Intelligence (BCAI).He blames the bashfulness of the people of Hollywood. In the film industry where personal charisma, aesthetic tastes, and gut instincts

count for so much, turning to the calculation of a machine sounds like depending on help. It seems like an admission that they lack creativity and don't have belief in the project's artistic value. Script Book's customers, Ruelen says, include some of the "biggest Hollywood studios," but nondisclosure agreements (NDAs) prevent naming them. "People don't want to be associated with these AIs yet because the general consensus is that AI is bad," says Ruelens. "Everyone wants to use it. They just don't want us to say that they're using it."

Technology is amazingly transforming the film industry. Almost all aspect of the movie-making processes are touched by the technology. There are advances in editing and recording software, 4k and 3D movie technology, drones, and AI-based writing tools and so much more have already made a huge impact on the movie-making process. Innovative movie-watching experiences, improved sound effects, new screening interfaces and VFx etc have come to produce a never-before-seen movie experience. The advent of Artificial Intelligence has opened up extraordinary innovative applications across the industry along with multiple benefits that it delivers for the movie making. It has potential to assist humans with data driven automated decisions, AI can streamline the overall filmmaking process. It can enable production houses to increase the efficiency of operations, cut down labor costs and generate more revenue.

AI seems like a perfect collaboration between enterprise system and individuals resulting in following advantages:

- AI operates 24x7 without interruption
- AI facilitates faster and smarter decision-making
- AI enables multi-tasking easing the workload for existing resources
- AI enables the execution of hitherto complex tasks without any significant cost.
- AI has mass market potential

However, there are also potential downsides of using the AI in the film industry. One of the major concerns is its potential to replace human jobs. AI algorithms are becoming more advanced

and this is increasing the risk of replacing human screenwriters, casting directors, and VFX artists, leading to major job losses in the movie making industry. In addition to this the loss of human creativity and personal touch are other downsides of the AI. While algorithms can generate new stories and make accurate predictions, they lack the unique perspective and emotional depth that only human beings can bring. This might lead to a homogenization of storytelling and a decrease in the overall quality of films. It can generate content without proper oversight and therefore, could create inappropriate or offensive material. This could harm the filmmakers, create bad reputation for the production house or their film/video and could also damage the reputation of the film industry.

Today when AI is capable of doing the same work as humans, people losing jobs is a major concern. However, there are several ways that humans can retain their jobs in the film industry. One approach is to identify, keep and promote the unique capabilities of human creativity and emotion. AI algorithms may be able to generate stories and make predictions they still lack the emotional depth that can come only from human creativity. By highlighting the value of human creativity, filmmakers can prove to be 'different' from AI and justify their continued employment. Another approach could be to focus on tasks that are difficult or impossible for AI to accomplish. Tasks that require human empathy, physical dexterity or social skills may be more difficult for AI to perform. Humans, by focusing on these tasks, can retain their jobs even in the face of competition with the AI. Finally, humans need to stay competitive via continuously updating their knowledge and adapting to new and upcoming technologies. As AI algorithms become more advanced, it becomes more important for humans to stay up-to-date on the latest developments and to learn how to use AI tools effectively. This involves taking new courses, attending workshops and collaborating with AI experts to learn new skills for staying ahead. Humans need to invest in self-education and professional development in order to maintain their value in the film industry. However, Animation is different! AI may never take over human animator's jobs as some might fear. That is because an artist is

needed to create the story line which means the animation artist is irreplaceable. But at the same time we have to admit that the AI gifts animation artists with diverse imagery that can ignite their imagination and further their creativity. So, for the animation, AI is definitely the way forward of the future.

But AI cannot be said to be an easily defined term both in its use and the underlying technologies mushrooming under it. The number of affected groups grow quickly, and most people are subject to the consequences of AI use. There are ethical and human rights concerns that arise from artificial intelligence related technologies and are a prominent topic of public and scientific debate. Data protection, information security, unemployment, economic inequality and manipulation of democratic processes are some of the major worries.

AI could be dangerous if society becomes too dependent on it. With AI becoming more advanced there could be a risk of humans becoming overly reliant on it, to the point where they are unable to function without it and in some time losing their ability to think critically and make decisions for themselves. They may lose their ability of driving or navigation without the assistance of AI. People could lose their ability to learn and think for themselves. This could lead to a society that is less resilient, adaptable and vulnerable to unexpected events. That's why it becomes important to strike a balance between the use of AI and human agencies. AI needs to be viewed as a tool to augment human capabilities rather than replace them. What is needed is the prioritization of the development of AI that is designed to work collaboratively with humans rather than replacing them. Only by doing so it can be ensured that AI is used in a way that benefits the society and not society becoming dependent on it. As AI continues to evolve it will be important to strike a balance between the advantages of technology and the value of human creativity.

Former Google CEO Eric Schmidt has stated that the artificial intelligence "has the potential to harm or kill people in the near future". Google's current chief executive Sundar Pichai has expressed concerns about artificial intelligence that "keep him

awake at night" and says that this technology can be "very harmful" if deployed wrongly. He feels that a global regulatory framework is required for AI similar to the treaties used to regulate nuclear arms use and he warns that the "competition to produce advances in the technology could lead to concerns about safety being pushed aside".

Films are the most important medium which influence and shape the minds of the people. Filmmakers, therefore, have a responsibility in maintaining and keeping the ethics, values and emotionality of the society. They have to understand that flowing along with the times and adopting new technologies is important but also important is to assess how the communication is affecting, moulding and influencing the society and how the technology could, in any manner, pose to be detrimental to the life,liberty and human creativity. Humanity needs to be preserved and so do the human values.

Prof Stephen William Hawking, an English theoretical physicist, has said that efforts to create thinking machines pose a threat to our very existence. "The development of full artificial intelligence could spell the end of the human race."

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"Nothing can be valuable and useful but to analyse the films that are generated and displayed on the community" (Thomas, 2005: 61). Although the Social layers and classes preserve tendencies, contradictions and attitudes through artistic works it has two major problems: One it is broadly defined so it can be determined which aspects of society are reflected in art and which ones are not (there is always a debate about what and who is being reflected). Two the relationship between film and society is a one-way trip influencing the society and ignoring the interaction of the films on the community. The theory of Functionalism is normally regarded the other side of the Reflection theory. The film Art, in today's world, can't be classified under the heading of pure entertainment or reflection of social conditions. It has transformed into a philosophy for life having educational dignity. Lest we forget our own Natya Shastr was originated and raison d'etre for all this.

"An image is not limited to what you can see. It has many different layers, and sometimes those layers dissolve the images that you see, and you just think about the layers. That is cinema": Iranian filmmaker Abbas Kiarostami.

It is, therefore, up to the viewer what he wishes to look for- the layers or in between those layers.

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